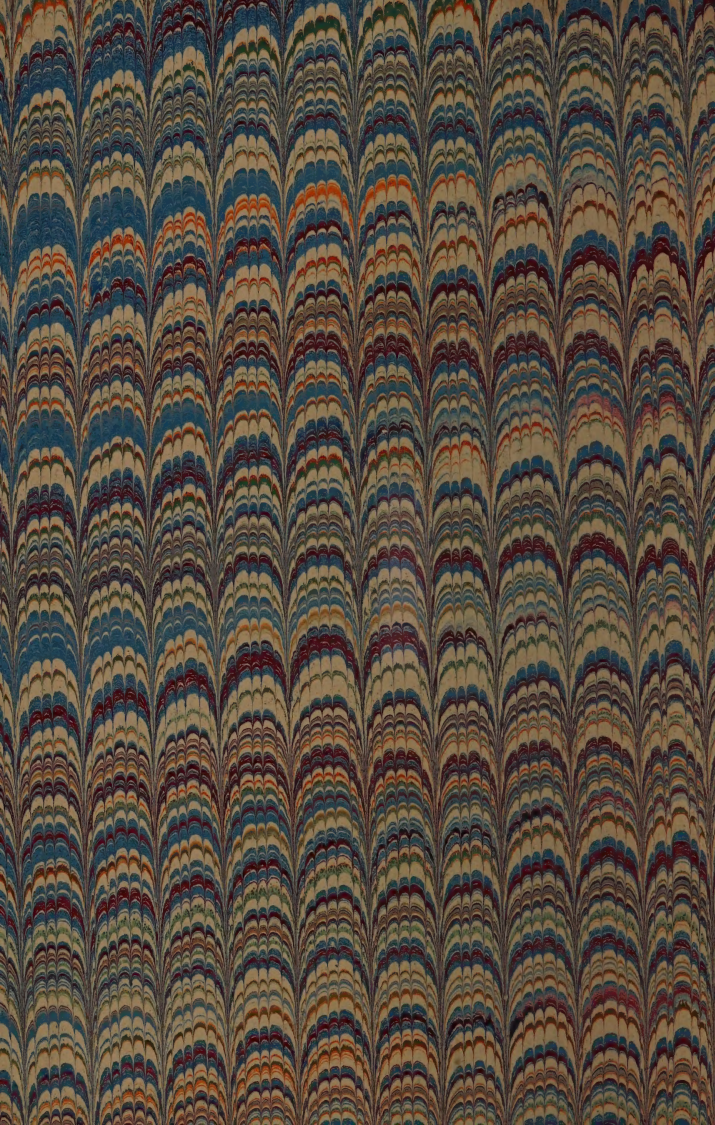

Herald April 8/92

Sale April 7th

OPENING SESSION OF A GREAT ART SALE.

First Half of the Paintings and Drawings in the Auction of the Collections of the American Art Association Sold at Chickering Hall with Good Results.

EIGHTY-ONE WORKS FETCH $64,000

Delacroix's "Lion Devouring a Goat" Sells for $4,500, the Highest Price of the Evening, and Cazin's "Home of the Artist" Fetches $4,100.

A good if not very large attendance and lively bidding marked at Chickering Hall last evening the opening of the sale with half of the paintings and drawings of the collections of the American Art Association sold to settle the estate of the late R. Austin Robertson.

The eighty-one works, sold in commendable short order by Auctioneer Kirby, brought the very good total of $64,000. Mr. Kirby announced that though the right was conceded, neither of the surviving partners would bid except for fixtures and furniture. A feature of the evening was the interest shown in the two works of the impressionists offered—Monet's Argenteuil, "Boats on the Seine," selling after sharp bidding for $1,500, and Sisley's "Marshes of the Seine," which followed it, fetching $450 from one of the Durand-Ruel firm of dealers.

Other features were the good auction price of $2,200 which, after the first applause of the evening, though it was the seventy-sixth work sold, George Inness' masterly "Summer Landscape" fetched from Mr. W. L. Elkins, of Philadelphia, who bought a number of the principal works, and the fact that the first of the Cazin's in the sale which was offered, "The Home of the Artist," fetched, at $4,100, the highest price ever obtained at auction by one of that master's works. It was bought by J. B. Randolph, an employé of the Art Association, and it is supposed for Mr. C. P. Huntington.

DELACROIX LEADS.

The highest price of the evening was the $4,500 paid by Reichard & Co. for Delacroix's "Lion Devouring a Goat." Mr. Elkins gave $4,000 for Shreyer's "Wallachain Posting House," an admirable example purchased at the Probasco sale in 1887, when it was called "Russian Landscape—Horses and Figures," for $6,900. For Van Marcke's "Cows at the Pool," Mr. George A. Hearn gave $3,750.

Mr. J. Foxcroft Cole, the Boston artist, bought for Mrs. S. D. Warren, of Boston, who sat with him, Millet's pastel, "Gardense de Chévres en Auvergne," at $2,750, an unusually high figure for a work in that medium. Among other works Mr. Cole secured for Mrs. Warren were the pastel "Killing the Hog," also by the master at $1,050 and Delacroix' "Combat of Lion and Tiger" at $925. J. Eastman Chase, of Boston, buying for Mrs. Kimball, of the same city, who was also present, gave $1,800 for Millet's pastel "The Little Shepherdess."

Mr. Henry Graves paid $2,000 for Dupre's "The Road to the Village," Knoedler & Co. $1,800 for Rousseau's "Evening," and Mr. Richard Mortimer $1,700 for Cazin's "Moonlight." The price Mr. A. S. Barbie paid for Ziem's "The Grand Canal, Venice," was $1,525. Mr. S. M. Palmer gave $1,325 for Diaz's "The Dead Oak," and Knoedler & Co. $1,200 for Henner's "Female Head."

Mr. Elkins got two very artistic works very cheap when he secured Mélin's hounds "In Full Cry" at $1,200 and Raffaelli's "Going Home" at $825, and Mr. Stanford White got a bargain also in Boldini's "After the Bath," at the same figure. It brought $1,800 at the Seney sale. Mr. Barber gave but $1,050 for Bridgman's "A Café in Cairo," and Dr. Bigelow, of Boston, but $680 for Lucas Von Leyden's "The Adoration of the Magi."

PICTURES, PRICES AND PURCHASERS.

The following is a list of the pictures sold last night with the prices obtained and the names of the buyers:—

1—Löwith, "Birthday Congratulations;" Henry Graves	$190
2—Le Poittevin, "The Seaside;" John Emmons	90
3—Delphy, "Sunset;" W. S. Allen	70
4—Gifford, S. R., "Sunset on the Lake;" Schaus & Co	405
5—Damoye, "Sunset;" A. Obrig	155
6—Bridgman, "Awaiting His Master;" R. E. Moore	215
7—Billet, "The Goat Girl;" John Emmons	205
8—Courbet, "Landscape;" Mrs. S. D. Warren, of Boston	400
9—Pokitanow, "Woman and Horse in Field;" W. Runkle	405
10—Ziem, "Constantinople;" Knoedler & Co	525
11—Boldini, "After the Bath;" Stanford White	825
12—Dupre, "Evening Landscape;" Henry Graves	750
13—Diaz, "The Dead Oak;" S. M. Palmer	1,325
14—Henner, "Female Head;" Knoedler & Co	1,200
15—Monticelli, "The Cavalier;" Beers Brothers	200
16—Vernier, "Scene Near Paris—Old Mill;" W. S. Allen	100
17—Raffaelli, "Going Home;" W. L. Elkins, of Philadelphia	825
18—Madrazo, "Unmasked;"	675
19—Jacque, "The Poultry Yard;" W. H. Martin	510
20—McCord, "The Market Place, Montreal;" N. V. Lawrence	225
21—Monet, "Argenteuil—Boats on the Seine"	1,500
22—Sisley, "Marshes of the Seine;" Durand Ruel	450
23—Neuhuys, "On the Marne" (water color); Reichard & Co	80
24—Neuhuys, "The Sewing Lesson" (water color); Joseph Jefferson	225
25—Richards, W. T., "The Wreck" (water color); W. F. Suydam	50
26—Richards, W. T., "Outside Ochre Point" (water color); C. D. Hendson	100
27—Weissenburg, "Dutch Landscape" (water color); C. Gould	175
28—Raelofs, "Landscape and Cattle" (water color); Mrs. Trowbridge	140
29—Mauve, "The Herdsman" (water color); Knoedler & Co	390
30—Mauve, "Wet Weather" (water color); Knoedler & Co	250
31—Gabriel, "After Glow" (water color); Dr. Bigelow, of Boston	80
32—Ter Moulin, "Milking Time" (water color); A. C. Clarke	210
33—L'Hermitte, "Shepherd and His Flock" (pastel)	825
34—Troyon, "Landscape and Cattle" (pastel); R. E. Moore	675
35—Millet, "Gardense de Chevres en Auvergne" (pastel); Mrs. S. D. Warren	2,750
36—L'Hermitte, "Noonday Rest" (pastel); Boussad, Valadon & Co	600
37—Millet, "Le Troupeau de Montoue" (water color); Mrs. S. D. Warren	600
38—Millet, "The Little Shepherdess" (pastel); Mrs. Kimball, of Boston	1,800
39—Millet, "Milking" (pastel); W. S. Allen	575
40—Millet, "Allegorical Panel" (pastel); Boussad, Valadon & Co	675
41—Millet, "Killing The Hog" (pastel); Mrs. S. D. Warren	1,050
42—Millet, "Meridian" (pastel); W. L. Elkins	725
43—Millet fils, "The Home of Millet, Barbizon" (pastel); A. C. Clarke	90
44—Delacroix, "Combat of Lion and Tiger" (water color); Mrs. S. D. Warren	925
45—Barye, "Bear and Bull" (water color)	800
46—Barye, "Leopard Walking" (water color); Potter Palmer, of Chicago	625
47—Barye, "Leopard and Serpent" (water color); Henry Graves	550
48—Barye, "Tiger in Retreat" (water color); J. J. Raymond	775
49—Barye, "Tiger in His Lair" (water color); Mrs. S. D. Warren	500
50—Barye, "Stag at Gaze" (water color); W. L. Elkins	225
51—Barye, "Leopard in the Desert" (water color); Potter Palmer	925
52—Barye, "Lion in Repose" (water color); Stanford White	300
53—Barye, "Tiger Hunt, with Elephant" (black chalk); W. S. Allen	160
54—Barye, "Lion and Wild Boar;" Dr. Bigelow	220
55—Barye, "Panther Aroused" (water color); Potter Palmer	385
56—Barye, "Stag Walking" (water color); Mrs. S. D. Warren	475
57—Barye, "Deer Hunting" (water color); J. Eastman Chase	575
58—Bastert, "A Country Road" (water color); C. Gould	110
59—Tholen, "Recess Time" (water color); C. T. Barney	190
60—Roosebaum, "Camellias" (water color)	125
61—Roosebaum, "Tea Roses" (water color); Mrs. C. T. Butterfield	105
62—Meissonier, "Portrait of a Man" (drawing); W. S. Allen	325
63—De Neuville, "En Vedette" (drawing); W. S. Allen	570
64—Millet, "Woman's Head" (drawing); Richard Mortimer	150
65—Detaile, "The Trumpeter" (drawing); W. Runkle	250
66—Van Leyden, "The Adoration of the Magi" (water color); Dr. Bigelow	680
67—Troyon, "Study of a Landscape;" W. S. Allen	220
68—Diaz, "After the Rain;" C. H. Tweed	750
69—Cazin, "The Home of the Artist;" C. P. Huntington	4,100
70—Dupré, "A Ray of Sunshine;" Henry Graves	1,200
71—Delacroix, "Lion Devouring a Goat;" Reichard & Co	4,500
72—Dupré, "The Road to the Village;" Henry Graves	2,000
73—Rousseau, "Evening;" Knoedler & Co	1,800
74—Cazin, "Moonlight;" Richard Mortimer	1,700
75—Bridgman, "A Café in Cairo;" A. L. Barber	1,050
76—Inness, "Summer Landscape;" W. L. Elkins	2,200
77—Van Marcke, "Cows at the Pool;" George A. Hearn	3,750
78—Ziem, "The Grand Canal, Venice;" A. L. Barber	1,525
79—Parton (A.), "A Winter on the Hudson;" Beers Brothers	750
80—Schreyer, "A Wallachian Posting House;" W. L. Elkins	4,000
81—Mélin, "In Full Cry;" W. L. Elkins	1,200
Total	$64,000

Herald April 9/92

Sale April 8th

10

BRILLIANT CLOSE OF A GREAT PICTURE SALE.

Seventy-five Works Fetch the Big Sum of $206,540, Which Makes for the 156 a Grand Total of $270,540.

$27,000 FOR THE GREAT TROYON.

"Le Passage du Bac," Bought for Mr. C. P. Huntington, and Delacroix's "Lion Hunt" at $13,000, by Mr. Potter Palmer, of Chicago, for Whom Millet's "Paysage d'Anvergne" Was Bought, at $12,000.

At Chickering Hall last evening, with the sale of the second half, the auction of the paintings and drawings owned by the American Art Association came to a brilliant close, the total for seventy-five works reaching the large sum of $206,540, which makes the grand total of the sale of that part of the collections for 156 works $270,540.

The bidding was remarkably spirited and the prices in many cases were rather higher than had been expected.

That master work of Troyon, "Le Passage du Bas," brought the highest figure, $27,000. It was bought by J. B. Randolph, for Mr. Collis P. Huntington with little doubt. Mr. Potter Palmer paid $13,000, the next highest figure for the great Delacroix, "The Lion Hunt," and Mr. Roland Knoedler bought for him at $12,000 the large and superb landscape and figures by Millet, "Paysage d'Auvergne Chevrière," which reached $10,000, $11,000 and its sale figure to applause. Mr. Palmer also bought himself, at $6,350, Delacroix's "Arab Cavalier Attacked by a Lion;" this brought at the De Tretaigne sale in 1872, in Paris, $3,400. For him Mr. Knoedler also secured, at $4,000, Van Marcke's "The Brown Cow," and at $2,800, Jacque's "Poultry."

DIAZ'S "LE PARC AUX BŒUFS."

Diaz's "Le Parc au Bœufs" was bought by J. B. Randolph, presumably for Mr. Huntington, at $12,500. Rembrandt's "Man at Arms," starting at $5,000, was sold in a few bids to Mr. Richard Mortimer for $9,000. At the San Donato sale in 1880 it brought $20,400, and at the Secretin sale in 1820, coming immediately after the excitement over the purchase of the great Peter de Hough for Mr. H. O. Havemeyer, it sold curiously for but $4,600. For the huge Rousseau, "Forest in Winter—Sunset," the last work sold, Mr. P. A. B. Widener, of Philadelphia, gave $9,000.

Rousseau's "Forest of Compeigne," which brought at the Probasco sale in 1887 $7,400, when it was called "Forest of Fontainebleau," was sold to Mr. Henry Graves for $7,700, Mr. J. Foxcroft Cole bought for Mrs. S. D. Warren, of Boston, Rousseau's "A Plain in Berri—Sunset" at $7,400 and Corot's "Paris Seen From St. Cloud" at $4,700.

Mr. R. E. Moore, bought, it is understood, for Mr. S. N. Nickerson, of Chicago, Meissonier's "The Guitar Player" at $6,600. Cozin's "Halte de Voyageurs Avant la Nuit" may be put down to Mr. Huntington and was knocked down to J. B. Randolph at $6,000, as had been on the night before at $4,100, then the artist's highest auction figure, his "The Home of the Artist."

To Mr. Graves went at $4,700 Dupré's "Evening Twilight" and his "Early Morning" at $4,600. Mr. Widener paid $4,600 for Dupré's "The Open Sea" and Mr. C. Lambert $4,300 for De Neuville's "Surprised at the Bridge."

Corot's "A Village in Normandy," which brought $4,100 from Knoedler & Co., is to return to Paris. Schaus & Co. paid $4,050 for Van Marcke's "Landscape and Cattle," Mr. L. M. Palmer $3,100 for Dupré's "Early Autumn" and $2,300 for Diaz's "A Sunlit Landscape," and Mr. E. J. Berwind $2,800 for Jacque's "Poultry" and $2,200 for Daubigny's "Village of Anvers."

PICTURES, PRICES AND PURCHASERS.

The following is the list of paintings sold last night, with the prices they brought and the names of the buyers:—

82—Michetti, "Through the Fields;" Stanford White	$120
83—Meissonier, "Sketch;" A. Wolff	230
84—Chaplin, "Girl Reading;" W. S. Allen	120
85—Vollon, "A Corner of the Kitchen;" Knoedler & Co	950
86—Lowith, "Important News;" Durand-Ruel	500
87—Pokitanow, "Boar Hunt in Winter;" W. R. Martin	550
88—Michel, "The Windmills;" S. P. Avery, Jr	190
89—Jacomin, "The Woodcutter's Cabin;" J. B. Ladd	180
90—Meissonier, "Sketch;" H. O'Neill	200
91—Jacquet, "Petite Soubrette;" W. R. Martin	540
92—Minor, "Evening;" T. B. Clarke	180
93—Pasini, "The Return to the Harem;" E. R. Bacon	850
94—Michetti, "Italian Children at a Fountain;" Stanford White	110
95—Delphy "Twilight;" H. C. Rowe	145
96—Rehn, "Surf at Quogue;" A. J. Root	300
97—Boldini, "A New Air;" H. O'Neill	2,125
98—Marchetti, "Comrades;" George M. Tyner	245
99—L'Hermitte, "The Communion;" P. A. B. Widener	1,700
100—Dameye, "Pond in Sologne;" S. H. Paine	135
101—Monticelli, "The Promenade;" L. Wertheimer	150
102—Henry, "The Old Westover House;" W. S. Allen	150
103—Chase, "A Sunny Morning, Shinnecock Hills"	300
104—Inness, "Corner of an Orchard;" Samuel T. Peters	475
105—Bridgman, "A Street in Algiers"	530
106—Dumont-Breton, "The Orange Grove;" A. J. Root	350
106a—Ziem, "Venice;" C. H. Godfrey	2,000
107—Decamps, "Albanais se Reposant sur des Ruines;" W. S. Allen	1,175
108—Daubigny, "Village of Anvers;" E. J. Berwind	2,200
109—Fuller, "Cherubic Heads;" T. B. Clarke	400
110—Diaz, "A Sunlit Landscape:" S. M. Palmer	2,300
111—Dupré, "Landscape and Cattle:" A. Wolf	800
112—De Nittis, "Spanish Landscape;" Stanford White	1,000
113—Monet, "Gladioli and Daisies;" C. P. Huntington	550
114—Jacque, "Poultry;" E. J. Berwind	2,800
115—Sisley, "The Inundation;" Knoedler & Co	375
116—Van Marcke, "Landscape and Cattle:" A. Schaus	4,050
117—Monticelli, "In the Park;" L. Wertheimer	160
118—Dupré, "Early Morning;" Henry Graves	4,600
119—Claude, "Morning in the Kennel;" F. Bonner	320
120—Johnson, "Churning;" Elkan Naumberg	725
121—Dupré, "Evening Twilight;" Henry Graves	4,700
122—Chase, "Castle Point, Hoboken;" Schaus & Co	500
123—Ricard, "Innocence;" C. T. Barney	1,575
124—Monet, "An Island;" C. P. Huntington	1,550
125—Corot, "A Village in Normandy;" Knoedler & Co	4,100
126—L'Hermitte, "The Mowers" (Pastel); Bouserd Valadon & Co	1,550
127—Delacroix, "Arab Cavalier Attacked by a Lion;" Potter Palmer, of Chicago	6,350
128—Jacque, "The Sheepfold;" Potter Palmer	1,275
129—Henner, "Female Head;" Richard Mortimer	1,300
130—Dupré, "The Farm By the River;" H. O'Neill	2,000
131—Ziem, "After Sunset, Venice;" Knoedler & Co	2,225
132—Mauve, "The Sheepfold;" Reichard & Co	2,850
133—Corot, "Paris Seen from St. Cloud;" Mrs. S. D. Warren, of Boston	4,700
134—Inness, "Short Cut—Watchung Station;" M. S. Allen	1,250
135—Rousseau, "Forest of Compiegne;" Henry Graves	7,700
136—Dupré, "The Open Sea;" P. A. B. Widener	4,600
137—Van Marcke, "The Brown Cow;" Potter Palmer	4,000
138—Rousseau, "A Plain in Berrie—Sunset;" Mrs. S. D. Warren	7,400
139—Diaz, "The Faggot Gatherer;" Schaus & Co.	1,800
140—Dupré, "Autumn;" S. P. Avery, Jr	1,325
141—Meissonier, "The Guitar Player;" S. N. Nickerson, of Chicago	6,600
142—Daubigny, "Shore at Villeville;" W. S. Allen	600
143—Dupré, "Early Autumn;" L. M. Palmer	3,100
144—Billet, "Gathering Faggots"	600
145—Millet, "Paysage D'Anvergne, Chevriere;" Potter Palmer	12,000
146—Cazin, "Halt de Voyageurs Avant la Nuit;" C. P. Huntington	6,000
147—Delacroix, "The Lion Hunt;" Potter Palmer	13,000
148—Cazin, "An Autumn Storm;" H. O'Neill	2,800
149—Courbet, "The Foresters;" P. A. B. Widener	1,700
150—Bridgman, "The Neighbors;" Mr. C. Lambert	900
151—Troyon, "Le Passage du Bac;" C. P. Huntingdon	27,000
152—De Neuville, "Surprised at the Bridge;" Mr. C. Lambert	4,300
153—Diaz, "Le Parc au Boeufs;" C. P. Huntingdon	12,500
154—Rembrandt, "Homme de Armes;" Richard Mortimer	9,000
155—Rousseau, "Forest in Winter—Sunset;" P. A. B. Widener	9,000
Total	$206,540
Total of first night	64,000
Grand total	$270,540

WIBERT—NEALY.

— friends of Charles W. Wibert, of this

La **VENTE** de Tableaux appartenant à l'American Art Association, faite à New-York du 25 au 30 avril dernier, a produit un total de 958,935 fr.

Principaux prix

(Suite et Fin)

144 — Ch. Jacque. — Troupeau de moutons, plaine de Barbizon 7.500
145 — Corot. — L'étang de Ville d'Avray 28.000
146—Cl. Monet.—Vue de Rouen 13.000
147 — Isabey. — La pêche royale 9.250
148—Ant. Vollon.—Nature et art 3.500
150 — Ch. Jacque. — Moutons à l'abreuvoir 10.100
151 — Ziem. — Vue de Constantinople 13.625
152 — Ch. Monet. — Antibes, vue du plateau Notre-Dame 12.500
153 — Pissaro. — Paysannes 1.500
155 — Raffaelli. — Les nourrices, place de la Concorde 1.550
156 — Femme décolletée 3.100
162 — Besnard. — Café chantant à Séville 4.750
163 — Cl. Monet. — Le dégel 21 250
164 — Degas. — La repasseuse 8.750
165 — Les blanchisseuses 11.000
170 — Benozzo Gozzoli. — Scènes de mariage : triptyque 6.625
171 — Jean de Bourgogne. Légende de sainte Catherine d'Alexandrie 11.750
172 — Albrecht Altdorfer. — Un baptême 12.500
173 — Antonio Moro. — Portrait de Margaret Roper 13.000
174 — Paolo Pcello. — L'histoire d'un meurtrier : triptyque 2.725
175 — Peter-Paul Rubens. — Portrait d'un Père confesseur 27.750
176 — J.-B. Greuze. — Mlle Olivier 10.750
177 — Angelo Bronzino. — Portrait de Bianca Capello 20.500
178 — François Porbus. — Portrait de Marie de Médicis 23.000
179 — Thomas Lawrence. — Miss Kent 25.000
180 — Etude de portrait 8.250
181 — Joshua Reynolds. — Lady Hervy 30.500
182 — T. Gainsborough. — Mrs. Beech 20.750
183 — Van Dyck. — La marquise de Spinola et sa petite fille 250.000

87-D15949

Dissolution Sale

CATALOGUE

THE

ARTISTIC PROPERTY

BELONGING TO THE

AMERICAN

ART ASSOCIATION

NEW YORK

1895

No. 178. PORTRAIT OF MARIE DE MEDICIS, BY FRANÇOIS PORBUS.

1895
Apr. 25
Net mA
DTL

CATALOGUE

OF

THE EXTREMELY VALUABLE AND HIGHLY ARTISTIC PROPERTY

BELONGING TO

THE AMERICAN ART ASSOCIATION

NEW YORK

Acquired by them since the Fall of 1892, and to be sold on account of Mr. JAMES F. SUTTON withdrawing as an active member of the Association

BY ABSOLUTE PUBLIC SALE

ON THURSDAY AND FRIDAY EVENINGS, APRIL 25TH AND 26TH

AT CHICKERING HALL

AND CONTINUING SATURDAY, MONDAY AND TUESDAY
APRIL 27TH, 29TH AND 30TH

AT THE AMERICAN ART GALLERIES
6 EAST 23D STREET, MADISON SQUARE

WHERE THE OBJECTS ARE NOW ON EXHIBITION

THOMAS E. KIRBY, AUCTIONEER

NEW YORK
1895

L. 53462
LAN. 1611

Press of J. J. Little & Co.
Astor Place, New York

ORDER OF SALE

THURSDAY EVENING, APRIL 25th, promptly at 8 o'clock, at CHICKERING HALL, corner of Fifth Avenue and Eighteenth Street, MODERN PAINTINGS, WATER-COLORS, AND PASTELS. Catalogue Nos. 1 to 101, inclusive.

FRIDAY EVENING, APRIL 26th, at 8 o'clock, at CHICKERING HALL, MODERN AND ANCIENT PAINTINGS. Catalogue Nos. 102 to 184, inclusive.

SATURDAY AFTERNOON, APRIL 27th, beginning at 3.30 o'clock, at the AMERICAN ART GALLERIES, ANTIQUE ENGLISH, FRENCH, AND OTHER SILVER; SCULPTURE, REGAL EMPIRE TABLE CENTRE SERVICE, CLOCKS, ETC. Catalogue Nos. 185 to 296, inclusive.

MONDAY AFTERNOON, APRIL 29th, at 3.30 o'clock, at the above galleries, ANTIQUE FRENCH BRASS AND OTHER METAL WORK. Catalogue Nos. 297 to 429, inclusive.

TUESDAY AFTERNOON, APRIL 30th, at 3.30 o'clock, Concluding Sale, RARE ORIENTAL RUGS AND FABRICS; PERSIAN, ARABIAN, AND TURKISH BOOK COVERS; EMPIRE AND OTHER IMPORTED FURNITURE, ETC. Catalogue Nos. 430 to 564, inclusive.

SPECIAL NOTICE

Admission to Chickering Hall on the nights of sale will be free. (*No Reserved Seats.*) The doors of hall will be open at 7.30 o'clock P.M.

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required,* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale,* and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

ORDERS TO PURCHASE

The undersigned have volunteered to receive and attend to orders to purchase at this sale :

Messrs. M. Knoedler & Co.,	No. 170 Fifth Avenue.
Messrs. Cottier & Co.,	No. 144 Fifth Avenue.
Messrs. Boussod, Valadon & Co.,	No. 303 Fifth Avenue.
L. Crist Delmonico (Kohn's Art Rooms),	No. 166 Fifth Avenue.
M. Durand-Ruel,	No. 389 Fifth Avenue.
S. P. Avery, Jr.,	No. 368 Fifth Avenue.
Messrs. Ortgies & Co.,	No. 368 Fifth Avenue.
Wm. Schaus (Hermann Schaus and A. W. Conover, Successors),	No. 204 Fifth Avenue.
T. J. Blakeslee,	No. 353 Fifth Avenue.
Messrs. Arthur Tooth & Sons,	No. 295 Fifth Avenue.
A. Preyer,	No. 329 Fifth Avenue.
Wm. Macbeth,	No. 237 Fifth Avenue.
Messrs. Duveen Brothers,	No. 302 Fifth Avenue.
Messrs. Sypher & Co.,	No. 246 Fifth Avenue.

ARTISTS REPRESENTED

	NO.
Altdorfer, Albrecht	172
Angelvy, G	1
Barrand, William	168
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OIL PAINTINGS

CATALOGUE

FIRST NIGHT'S SALE

THURSDAY, APRIL 25, BEGINNING AT 8 O'CLOCK

AT CHICKERING HALL

C. ANGELVY.

A student and follower of Charles Jacque.

1

CHICKENS.

Height, 10½ inches; length, 14 inches.

A group of chickens in a kitchen, with some ducks drinking water from a pan. In the background a birch broom, shovel and old cupboard, at the right.

Signed at the right.

Direct from the artist.

IVAN POKITONOW.

Ivan Pokitonow, born at Odessa, Russia, learned drawing by copying old prints, then studied drawing from nature and adopted a minute and careful style of painting, in consequence of which he is called the Meissonier of Russian landscape. He has

won all Russian art honors, and medals in Germany and France, and has his studio in Paris, but seeks his subjects every summer in his native land.

2

THE POND.

Height, 4½ inches; length, 11½ inches.

In the middle ground are the houses of a moorland village. The waters of a marshy pond show in the moor towards the foreground, and the sky is clouded for rain.

Signed at the right.

Direct from the artist's studio.

ANTOINE VOLLON.

Born at Lyons, in 1833, and a pupil of Theodule Ribot, Antoine Vollon is a masterly painter of genre subjects, landscape, marines and still-life, though it is by the latter class of pictures that he is most widely known throughout the civilized world—for instance, he secured his appointment as an Officer of the Legion of Honor, in 1878, by a picture of two fish, which is now in the Luxembourg. He continues to paint landscape and the figure when the mood is on him, with a vast breadth and freedom and truth to nature, in spite of the superior popularity won by his bold and powerful technique and splendor of color in his still-life subjects.

3

KITCHEN STILL-LIFE.

Height, 7½ inches; length, 9½ inches.

On a kitchen table are arrayed the component parts of the soup, with the pipkin in which they are to be prepared. Bold and brilliant handling, and great power and harmony of color.

Signed at the left.

Collection of the late George I. Seney, Esq.

J. F. RAFFAËLLI.

In spite of his Italian surname, Jean-François Raffaëlli is a thorough Parisian, born in 1850. Paris was not only his birthplace, but also his art school, as it is now his salon. It was the life surrounding him which first roused in Raffaëlli the ambition to render it on canvas, and possessing as he did a true genius of

quick observation and spirited execution, he has succeeded wonderfully. Whether his pictures represent the great crowds of the boulevards, or types of the bourgeoisie or of working people, the rag-picker, the tramp, or the footpad, they are living characterizations. He became first distinguished as etcher and illustrator, and also as a lithographer of his original designs, and then adopted pastel and oil, and took a prominent part in the so-called "independent" movement in art. His spirited and characteristic studies of familiar types and phases of Parisian life have won him an estimation quite as high, if not as extensive, as his more widely distributed works in black and white.

4

A RAG-PICKER.

Height, 7¾ inches; width, 4½ inches.

The figure of an old rag-picker, who rests his half-filled sack on the snowy ground, the houses of a suburban village showing in the distance. A strong and characteristic study of real life.

Signed at the right.

Direct from the artist.

VICTOR DUPRÉ.

Leon Victor Dupré, the younger brother of Jules Dupré, was born at Limoges in 1816. He became a pupil of his brother, and a landscape painter of quite as great strength, though perhaps not so original. He was medaled at the Salon of 1849, and also at the Philadelphia Centennial Exposition of 1876, and various French museums possess pictures by him in their collections. He was an artist thoroughly in sympathy with the movement of 1830, and a technician of the first order.

5

THE PASTURE.

Height, 6 inches; length, 12 inches.

An open grazing country, with scattered trees in the middle ground and low hills on the horizon. A cowherd watches his cattle in the foreground, and the summer sky is filled with showery clouds.

Signed at the right.

From the artist's studio.

C. JACQUET.

Jean Gustave Jacquet was born in Paris in 1846, and was a pupil of Bouguereau. He exhibited at the Salon at the age of twenty, and took his first medal, 1868, and the Legion of Honor, 1879. His studio in the Parc Monceau is one of the most sumptuous in Paris. After commencing as an historical painter, he has become the recognized master in the delineation of piquant feminine beauty in France.

6

A REPARTEE.

Height, 14½ inches; width, 12 inches.

A pretty soubrette, in a blue gown of the Louis Seize time, turns her coquettish face towards an unseen person, at whom she has aimed some shaft of repartee.

Signed at the right, on top.

J. B. JONGKIND.

A Dutch artist to whom the French lay just claim. Johan Barthold Jongkind was born in 1819 at Latrop, near Rotterdam. He left his birthplace early, going to Düsseldorf to study, whence he went to France to remain. He was very well received in Paris from the start, and while his circle of appreciators was small and slow in widening, it was sufficient inducement and encouragement for him to consider Paris his home. In 1852 he received his first medal at the Salon. Jongkind belonged essentially to the men of 1830, with whom he was in entire sympathy, and no history of French landscape painting would be complete without a reference to him. He died at Côte-Saint André, in the Isère, in 1891.

7

8. 340. THE YOUNG FISHERMEN.

Height, 10 inches; length, 13 inches.

On the grassy bank at the left two urchins cast their lines into the still waters of the canal. Into the distance, at the right, stretch richly-grassed meadows, where fat cattle graze in the summer sunshine.

Signed at the right and dated 1868.

From the sale of the artist's studio effects.

J. J. HENNER.

Jean-Jacques Henner, born in Bernwiller, Alsace, in 1829, is the son of a poor mechanic. Father and family saved to give him an education as an artist, which he obtained as a pupil of Drölling and Picot. He won the grand prize of Rome, 1858; medals, 1863, 1865, 1866, 1878; Legion of Honor, 1873; Officer of Legion, 1878. Studio in Paris. His powerful rendering of the color and quality of flesh has ranked him among his contemporaries as a successor to Correggio, whose feeling seems stronger in him than that of Titian, whom also he studied closely, and to whom he has been compared. Of neither, however, is he an imitator in any sense.

B. 605

8

MEDITATION.

Height, 16¼ inches; width, 13 inches.

The head of a girl just entering upon womanhood, profiled towards the left, and with a grave and meditative expression of the eye.

Signed at the left.

Direct from the artist's studio.

CHARLES ÉMILE JACQUE.

"The chicken is doubly useful to man. He derives amusement and interest from it living, and enjoys the benefit of the care he gives it afterwards."—CH. JACQUE.

9

CHICKENS.

Height, 5½ inches; length, 8½ inches.

A group of chickens in the corner of a stable, presided over by a lordly Brahma rooster.

Signed at the left.

From the artist's studio.

JULES DUPRÉ.

Jules Dupré, born at Nantes, 1812, learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited in Salon, 1821, and won the favor of the Duke of Orleans. First Salon medal, 1833. Legion of Honor, 1849; Officer of Legion, 1870. Died near Paris, 1889. Dupré aided largely, with Corot, Rousseau, etc., in advancing the revolutionary movement in French art which began in 1830, and he was largely instrumental in advancing the interest of his neglected brother artists of this group. He was a colorist of profound and poetic feeling, with a powerful palette and an instinct for the picturesque in nature which did not fail him to the last.

10

LA MARE; SOLEIL COUCHANT.

Height, 12½ inches; length, 20 inches.

A herdsman is watering cows at a pond in the foreground. In the middle ground, at the right, the buildings of a farm are seen, and at the left a mass of trees. The fading splendors of a superb sunset enrich the shadows which gather over the landscape.

Signed at the left.

Collection M. Stumpf, Paris.

C. H. DELPY.

Camille-Hippolyte Delpy, born at Joigny, France, was a pupil of Corot and Daubigny, and took his first Salon medal, 1884. He has adopted, to a great extent, the same choice of subjects as his last-named master, but paints them with an individual freedom of touch.

11

THE SEINE AT MANTES.

Height, 13 inches; length, 23½ inches.

At the left some fishermen are seen in a boat, with willow trees upon the shore behind them. In the distance, on the farther shore, are seen the houses of a town. Barges are being towed down the river, and the sun is setting behind a low-lying bank of clouds.

Signed at the right.

From the artist's studio.

CHARLES CHAPLIN.

In Charles Chaplin, who died at Paris in 1891, France lost one of her most individual artists. Chaplin was born at Les Andelys, in the Department of Eure. His father was an Englishman, and while the son was thoroughly French in his art and life, and was claimed for French art, he rated as a foreign-born artist in the records of the prize winners, probably never having been naturalized. He began as a landscape painter, but made no success until he took up portraiture and genre in the graceful decorative style of Boucher, but more polished and refined. Then he became the fashionable painter of the Imperial Court, and continued unvaryingly successful until his death. He took his first medal in 1851, and was made an Officer of the Legion of Honor in 1877.

$520.

12

YOUNG GIRL WITH DOVES.

Height, 18½ inches; width, 12 inches.

A young girl who has been training her pet pigeons in the garden, caresses one which has been given its flight and has returned to her arm, while she carries its captive mate in a wicker cage.

Signed at the right.

Collection M. Monot, Paris.

EDWARD GAY.

Born in Ireland in 1837, Edward Gay became a pupil of James Hart, in Albany, N. Y., in 1862, and after some years under him went to Europe, where he studied under Schirmer in Carlsruhe and Tessing in Düsseldorf. He became an associate of the National Academy of Design in 1870 and is one of the few American landscape painters of the older school who have shaken off the trammels of their early time and kept themselves in line with the progressive development of landscape art.

13

IN HOLLAND.

Height, 16 inches; length, 20 inches.

A Dutch moor, with a village in the distance, at sunset.

Signed at the left.

From the artist's studio.

CHARLES H. DAVIS.

At the Third Prize Fund Exhibition, at the American Art Galleries, in New York, in 1887, the prize of $2,000 was awarded to a landscape entitled "Late Afternoon." The artist was Charles H. Davis. The picture was allotted to the Union League Club, of New York, in whose collection it now occupies a conspicuous place. At the Exposition of 1890, in Chicago, another of the artist's works secured the prize of $500 for the best landscape, donated by Mr. and Mrs. Potter Palmer. Mr. Davis is a native of Amesbury, Mass., born in 1856, and at twenty years of age began exhibiting pictures in Boston, where he had received instruction at the Museum of Art, under Professor Grundman. He studied in Paris as a painter of the figure, with Boulanger and Lefebvre, but his summer studies out of doors aroused in him the latent love of nature in her rural and pastoral aspects, and he finally discarded his original selection and devoted himself entirely to landscape painting.

14

GLEAMS ACROSS THE MOORLAND.

Height, 20 inches; length, 27 inches.

An extensive moorland is seen, on a quiet but cloudy afternoon. The foreground is in shadow from the overcast sky, but across the distance spreads a gleam of the sunlight, which finds its way through a rift in the clouds.

Signed at the left.

Collection of the late George I. Seney, Esq.

GEORGE INNESS.

The death of George Inness, in 1894, ended the career of one of the greatest landscape painters of modern times, and of an artist so thoroughly American in spirit and in his productions that his departure from life assumed the importance of a national loss. He was the son of a merchant, was born at Newburgh, N. Y., in 1825, and apart from some rudimentary instructions in drawing, a little experience as a map-engraver's apprentice, and slight guidance in painting from Regis Gignoux and Asher B. Durand, was entirely self-educated in his art. An investigatory spirit, a resolute will, and the intelligent study of the works of the

masters in Europe, combined with his native genius to develop his powers. He continued active and productive, inventive and progressive, at his easel, until his departure upon a vacation tour of England and Scotland during which he died. While he painted many pictures of European scenes, particularly in France and Italy, he is strongest and most individual in his American landscapes.

650-

15

THE SUN'S FAREWELL.

Height, 20 inches; length, 30 inches.

The foreground is occupied by a grassy meadow, with trees at the right and left marking the edge of a grove. In the middle ground a line of willow trees marks the boundary of the meadow and borders the bank of a creek whose waters show among the foliage. Some children are gathering wild flowers in the meadow. The sky is lighted with the subdued brightness of a peaceful sunset, and the verdure is in its richest midsummer luxuriance and color.

Signed at the right and dated 1885.

J. F. RAFFAËLLI.

It is an old truism that a man, to paint real life, must know it. He cannot take it from books, no matter how vivid the written descriptions may be, any more than he could take it from photographs. A man's impressions cannot come to him at second hand. It is Raffaëlli's strength that he is a participator in the life he depicts, that he has his share of its movement, its restless and incessant labor, and its trials.

16

THE OLD LADY'S GARDEN.

Height, 13 inches; width, 9½ inches.

The garden is comprised of pots of flowers, arranged on the window ledge, and the old lady is refreshing them with their morning allowance of water, while she watches the street below.

Signed at the left.

Direct from the artist.

JEAN-CHARLES CAZIN.

Born at Samer, in Picardy, and a pupil of Lecoq de Boisbandrau, Jean-Charles Cazin won his first medals at the Salon, in 1876 and 1877, by figure subjects, mainly from sacred and profane history. Eventually turning his attention to landscape, he speedily secured recognition as the creator of a new and distinct school, in which are combined poetic sentiment and broad, free and simple treatment, but with close adherence to the organic facts of nature. He has been a Member of the Legion of Honor since 1882. In 1894 he visited the United States and made an exhibition of his works at the American Art Galleries with great success. His wife and son are also artists of ability.

17

$520. PINE TREE IN THE SOUTH OF FRANCE.

Height, 13 inches; length, 16 inches.

In the centre a bushy-topped pine tree, a pine sapling and some bushes rise from the bank of a pool which is margined with tall rushes; a low hillside shows at the left. The sky is the intense and cloudless blue of midsummer.

Signed at the right.

Direct from the artist.

CHARLES ÉMILE JACQUE.

It appears by the dates of his early pictures that the first animals Jacque painted were pigs, but these soon gave place to sheep, which during his life shared with poultry the artist's favor. He painted them as he painted barnyard fowl—to perfection. He knew his sheep as he knew his chickens; he bred them, crossed them, experimented at improving the race, and was as familiar with their habits, movements and individualities of character as he was with his own.

18

$950. THE SORTIE OF THE FLOCK.

Height, 18½ inches; width, 15½ inches.

The morning has opened brightly, and the sunlight floods the wall of the sheep stable. The shepherdess has opened the stable

door, and leaning beside it, with her staff resting against the wall, allows the flock to pass her, the sheep jostling each other in their eagerness to get into the fresh air.

Signed at the right.

From the sale of the artist's studio effects.

C. H. DELPY.

"Friends of art purchase all which this distinguished painter produces. His landscapes have the odor of the soil; one recognizes the fire of his masters and their valuable influence in his pictures, and his draughtsmanship is firm and correct."

—A. M. DE BELINA, "*Nos Peintres Dessinés par Eux-Mêmes.*"

19

TWILIGHT.

Height, 13 inches; length, 23½ inches.

The foreground is crossed by a brook, whose shore is palisaded with small willow trees, the fading twilight showing through their branches.

Signed at the right and dated 1889.

VICTOR DUPRÉ.

"Poor Dupré once remarked to me with tears: 'My dear friend, the fortune which gave me a great and noble brother was my curse. Imagine. To-day I offer two canvases to a dealer. "Ah!" he says, smacking his lips. "What gems. Does your brother wish to sell them?" "Pardon me, monsieur," I say, "I painted them." He purses his lips and replies, "Um—well—you may leave them if you choose. Perhaps I can find a customer for them. They are really very meritorious indeed."' It was really a fact that, fine a painter as he was, Victor could at that time find a market for his pictures only among a few friendly amateurs: all the public demand was for those of Jules."—THOMAS ROBINSON (in an interview): "*French Artists I have Known.*"

20

THE FOOT-BRIDGE.

Height, 14 inches; width, 10¾ inches.

In the foreground a rustic foot-bridge, overshadowed by trees, crosses a brook. There is a figure on the bridge, and in the distance are cultivated fields. A ripe, rich color scheme is developed by the greatest force of handling.

Signed at the left.

THE FOLLOWING EXAMPLES

(Nos. 21 to 59, inclusive)

Were selected for The American Art Association by Monsieur S. Bing, of Paris, as being representative works of the most promising younger members of the New School of Art which is so strongly making itself felt, not only in France, but on this continent.

CHARLES GILLIOUX.

Charles Gillioux is one of the Parisian artists who have, in such considerable numbers, taken up the theory of simple naturalism, and who make nature their study for and what it is. He has a firm foundation of knowledge from his studies at the École des Beaux-Arts, and his persistent seeking after those effects of atmosphere and sky, at which he aims, has produced some very powerful results. His idea in brief is to simplify everything, to reduce everything to masses, and render his impressions in a broad and unaffected manner, and it is well exemplified in this small chosen group of his works.

21

MOONRISE OVER A MARSH.

Height, 10 inches; length, 13 inches.

The marsh occupies the foreground, and a pale moon rises above a clump of small trees in the middle plane, diffusing a tempered light over the scene.

Signed at the right.

22

THE ALMA BRIDGE, PARIS; NIGHT.

Height, 10 inches; length, 11 inches.

A view on the Seine, looking towards the bridge, with the towers of Notre Dame in the distance, lights twinkling on the quays, and boats in the water.

Signed at the right.

23

ENTRANCE TO A WOOD; TWILIGHT.

Height, 9½ inches; length, 12 inches.

A road crosses in perspective from the left to the right, with two figures upon it. The forest, dim in the twilight, makes a dusky bulk against the sky.

Signed at the left.

24

CANAL AT ST. DENIS; SUNSET.

Height, 12 inches; length, 14 inches.

A pale yellow and red sunset, whose colors are reflected in the canal, which is bordered by trees at the right and left.

Signed at the right.

25

THE SEINE NEAR ST. DENIS; SUNSET.

Height, 12 inches; length, 14 inches.

The river occupies the foreground, with trees and houses in the middle ground at the left, and houses showing in the distance, under a sunset effect.

Signed at the right.

26

SUNSET; THE SEINE NEAR ST. DENIS.

Height, 12 inches; length, 14 inches.

The broad expanse of the river fills the foreground. At the left a bank with trees juts out, and the town with some smoking factory chimneys crosses in the distance.

Signed at the left.

27

SUNSET ON THE SEINE.

Height, 12 inches; length, 14 inches.

The river seen under a yellow and clouded sunset, with the railed roof of a river boat and barges in the foreground at the right, and trees on the bank in the middle plane at the left.

Signed at the right.

28

REFLECTIONS.

Height, 9 inches; length, 11½ inches.

A study of the sunset reflections of sky and trees in a river, the heaviest mass of trees occupying the bank at the right.

29

THE SEINE; AT SUNSET.

Height, 13 inches; length, 18 inches.

The river, viewed from a high foreground, serpentines its course into a misty distance, divided by an island. The sky is of pale yellow, striped with pale red clouds.

Signed at the right and dated 1893.

30

A HILL IN A FOREST; NIGHT.

Height, 10 inches; length, 13 inches.

The middle ground is occupied by a densely-wooded ridge, beyond which another forest ridge raises its bulk against the sky, in which the last light of sunset fades. The view is from a ridge in the foreground, on which grows a small birch sapling.

Signed at the left.

31

STRAW STACKS; AT EVENING.

Height, 13 inches; length, 18½ inches.

On the brow of a hill in the strong green foreground, some straw stacks silhouette themselves against a sky of yellow, overhung with red, saffron and purple clouds, all in flat tones.

Signed at the right and dated 1892.

32

THE SEINE; AFTER SUNSET.

Height, 13 inches; length, 18½ inches.

The upper Seine, reflecting the afterglow from the sky, seen from an elevated foreground, and with high bluffs at the right.

Signed at the right and dated 1893.

33

SKY STUDIES; SUNSET.

(A Pair.)

Height, 10 inches; length, 12⅛ inches.

Over a foreground of trees, with the houses and church spires of a town in the middle distance and hills behind, a strong effect of lake sunset is seen.

Signed at the left.

CHARLES COTTET.

A native of Normandy, pupil of the Paris École des Beaux-Arts, and regular exhibitor with the Société Nationale des Beaux-Arts. He makes a specialty of scenes of the life of his native coast.

34

AWAITING THE TIDE.

Height, 17⅛ inches; length, 22 inches.

Fishermen putting off to join their boats which, as night falls, are awaiting the turn of the tide to run out to sea and spread their nets.

Signed at the right.

35

FISHING BOATS.

Height, 23 inches; length, 33 inches.

A fleet of fishing boats in port, anchored and in motion, under an effect of moonlight.

Signed at the right.

F. CUIGUET.

A Parisian, and an able painter in oils, as well as a strong pastellist. He is one of the Associates of the Société Nationale des Beaux-Arts, organized a few years ago as a protest against and in opposition to the old Salon.

36

THE SEWING GIRL.

Height, 14 inches; width, 9½ inches.

A young girl of the working class, seated at work and seen in profile. Strong in drawing, solid in modeling, and powerful and harmonious in color.

Signed at the left. Pastel.

37

BLACKSMITH AT WORK.

Height, 19 inches; width, 13 inches.

An interior of a country forge at night, with the old blacksmith heating iron in the fire. Bold handling and harmonious depth of color.

Signed at the right. Pastel.

LÉON SONNIER.

One of the newer accessions to the French school of open-air, light, and nature as it is. Born in Paris. He is an excellent draughtsman and technician, and a colorist of decided refinement and feeling.

38

A CALM EVENING ON THE SEINE.

Height, 13 inches; length, 22 inches.

One of the reaches of the upper Seine, with a house on the bank at the right. A harmonious study of pale grays and greens.

Signed at the left and dated 1893.

39

AUTUMN EVENING ON THE SEINE.

Height, 15 inches; length, 22 inches.

The upper river, with bare thickets on the banks colored by the sunset; a boat is moored to a post at the right.

Signed at the left and dated 1893.

MME. BERTHE MORIZOT.

Mme. Berthe Morizot was born in Paris, and married the brother of Edouard Manet, the artist, preserving her maiden name as an artistic trade-mark. She possessed marked ability as an amateur, and the influence of her brother-in-law materially affected her later style. Even before Miss Mary Cassatt she took up the Impressionist methods, and adhered to them until her death, in February, 1895.

40

MY GARDENER'S DAUGHTER.

Height, 10 inches; width, 8 inches.

A girl seated on a garden chair in a summer garden.

Signed at the right. Pastel sketch.

LOUISE DESBORDES.

Louise-Alexandra Desbordes was born at Angers, and studied painting under Alfred Stevens. She is well known among frequenters of the Salon as an able and original painter of still-life, flowers, etc., pieces charming in color, spirited in execution, and always of an extremely graceful and decorative character.

41

WILD ROSES.

Height, 15⅓ inches; length, 24 inches.

A branch of a wild-rose bush overhangs a pool, and the color of its blossoms contrasts with that of the water-lilies which

flower at the marge. Dragon flies hover about the flowers, which are brilliantly lighted by a blaze of golden sunshine.

Signed at the right.

TH. A. STEINLEN.

T. Alexander Steinlen, one of the most Parisian of designers, is, like Henri Rivière, a sort of artistic graduate of the *Chat Noir*. It was his pencil which illustrated the curious little volume of songs and monologues by the tavern-keeper, Aristide Bruant, "Dans la Rue." Steinlen was born at Lausanne in 1859, and is famous in Paris for his designs for music-titles, books and newspapers, all of which, while thoroughly modern in spirit, are also artistic in every line. His Parisian character sketches are inimitable.

42

THE OMNIBUS.

Height, 16 inches; width, 12 inches.

A scene in a Paris street. A laundry girl has been dispatched to deliver a heavy basket of wash, and has hailed an omnibus which has not pulled-up for her. She pursues the 'bus, endeavoring to overtake it, and her dog chases it, barking for it to stop, while passengers on the top laugh at her.

Signed at the right. Drawn in ink, relieved with colored chalks.

L. FRÉCHON.

One of the younger adherents of the open-air cult in Paris.

43

SPRING.

Height, 17 inches; length, 21⅛ inches.

The orchard garden of a French farm in spring, with the fruit trees in blossom.

Signed at the left.

44

A NORMAN PEASANT'S HOUSE.

Height, 17 inches; length, 21½ inches.

A woman is at work in her vegetable garden, with her cottage forming the background.

Signed at the right.

LÉON FAUCHE.

45

STUDY.

Height, 19 inches; width, 15¾ inches.

A study of a nude woman, seated, and seen from behind. Broad and solid execution.

Signed at the right. Pastel.

LOUIS COLLIN.

46

LANDSCAPE STUDY.

Height, 13 inches; length, 19¾ inches.

Two bare willow trees, on the brow of a hill, outlined against a sky dappled with the first pale yellow light of sunrise.

Signed at the right. Pastel.

M. VALTAT.

47

MELTING SNOW.

Height, 26 inches; width, 21½ inches.

A winter morning, in a narrow city street, with snow deep on the pavements and shovelers at work clearing it off.

Signed at the left.

C. LEHEUTRE.

A Parisian artist and follower of Degas.

48

BALLET GIRL BEHIND THE SCENES.

Height, 17 inches; length, 21 inches.

A ballet dancer, seated, is fixing her slipper, in order to be in readiness for the prompter's call which will summon her to the stage.

Signed at the left and dated 1894.

PAUL VOGLER.

49

SPRINGTIME.

Height, 18 inches; width, 15 inches.

The orchard of a cottage in the foreground, with apple trees in blossom, the cottage showing behind.

Signed at the left.

M. GUILLAUMIN.

50

THE SULLY BRIDGE, PARIS.

Height, 28½ inches; length, 36 inches.

The bridge is seen in the middle distance, with men unloading a sand barge at the quay in the foreground, the sky being that of a showery sunset.

Signed at the right, 1880.

P. SIGNAC.

51

THE QUAY AT CLICHY; SUNSHINE.

Height, 18 inches; length, 26 inches.

A study of a gorgeous flood of sunshine on one of the quays on the Seine, in the suburbs of Paris.

Signed at the left and dated 1887.

CAVALLO PEDUZZI.

A Parisian painter in oils, whose greatest successes have, however, been made in pastel.

52

VIEW OF GOUVERNES NEAR LAGNY; SUNSET.

Height, 18½ inches; length, 23¾ inches.

A brook winds into the foreground, through a wood whose trees are bare of foliage. In the middle distance, at the right, an ancient stone church is seen on rising ground. Effect of late autumn sunset.

Signed at the left and dated 1892. Pastel.

53

VIEW OF THE SEINE.

Height, 9 inches; length, 12 inches.

A river bank, with a canal barge at the right, in the pale color of sunrise.

Signed at the right and dated 1893. Pastel.

ODILON REDON.

Long before the present "symbolist" painters of Paris were heard of, a greater symbolist than any of them was at work—Odilon Redon. Redon, who was born in Bordeaux in 1840, is a man of a gentle and dreamy character, inclined to melancholy—a sort of French successor to William Blake, in fact—and his lithographs, by which he is best known, and which bring high prices from collectors, are mainly strange but fascinatingly beautiful efforts to fix the impressions made upon him by his visions; that is to say, he tries to paint his dreams. He has his studio in Paris.

54

PROFILE OF A YOUNG PATRICIAN LADY.

Height, 20 inches; width, 9¾ inches.

The figure to the waist of a young lady in the costume of the fourteenth century. Face and figure are treated in a uniform

tone of red, the face relieved against a gray wall. Both face and figure are most subtly modeled, in the feeling of extremely low relief sculpture, with the brush, no distinct color being introduced for effect, except in a jeweled fillet which confines the hair. A very remarkable example of the art of a very remarkable and original man.

FRITZ THAULOW.

Born in Christiania, Norway, Fritz Thaulow studied first at the Stockholm Academy, and then at that of Munich. He was one of the younger painters who rebelled against the conventions of the latter academy, and he went to Paris where, in 1892, he became one of the members of the newly organized Société Nationale des Beaux-Arts. He is a very strong painter, naturalistic in his tendencies, but with a vein of poetic feeling.

55

THE FIRST SNOW IN NORWAY.

Height, 24 inches; length, 32 inches.

The frozen ground of a field which occupies the foreground is patched and powdered with snow, which does not conceal its native ruggedness. Beside a deep-rutted road a cart lies disabled by a broken axle. In the middle distance the buildings of a farm show in a grove of young birch trees, and the background is closed in by mountain slopes which are wreathed with clouds and puffs of snow whirled like mist in the wind.

Signed at the left and dated 1894.

56

PEASANTS' HOUSES BY MOONLIGHT.

Height, 25¾ inches; width, 19¾ inches.

The rear or side walls of some peasants' houses are seen in perspective at the left, lighted by the moon, while at the right a dense thicket is buried in profound shade.

Signed at the left and dated 1894.

57

WINTER AT MONTREUIL.

Height, 24 inches; width, 18½ inches.

In the centre are a water-mill and a bridge, the bank of the mill-pond at the right being covered with snow.

Signed at the right and dated 1894.

58

A STREET; MOONLIGHT.

Height, 25½ inches; length, 35 inches.

A village street on a clouded moonlight night, with strong contrasted reflections of lamplight from the house windows and a powerful effect of light and shade.

Signed at the right and dated 1894.

59

STREET SCENE; WINTER.

Height, 24 inches; width, 18½ inches.

A steep and narrow street, rising from the foreground, with houses at the right slightly warmed by the light of sunset, and a wall in shadow at the left. Snow patches the ground, and a figure is seen just rising the breast of the hill.

Signed at the right and dated 1894.

HENRI RIVIÈRE.

No painter in Paris has come closer, if indeed as close, to the spirit of Japanese art than Henri Rivière. His early employment as a designer naturally inclined him to the study of the methods of the Japanese artists, who make simplicity of line and mass, and balance of form and color, perform the work to which Occidental designers devote more or less elaboration of detail, despite which they do not secure the powerful effect of the Orientals. Those methods Rivière applies especially in his water colors. In his pastels he inclines rather to the Impressionists, with whose school he is in close sympathy.

60

LANDSCAPE.

Height, 12 inches; length, 21 inches.

In the foreground is a field in which the soil has been newly turned up; beyond is a stretch of common land, and in the middle ground are the houses of a village. Effect of morning.

Pastel.

61

THE FISHING FLEET.

Height, 9 inches; length, 14 inches.

A fleet of French fishing boats, putting out to sea after sunset on an overcast day.

Signed at the right and dated 1894. Water color.

62

COAST CEDARS.

Height, 9 inches; length, 14 inches.

Cedar trees in the foreground on a height overlooking the sea. A very strong exemplification of the artist's ideas and methods.

Signed at the right and dated 1892. Water color.

63

LANDSCAPE.

Height, 13 inches; length, 20 inches.

An open field in the foreground, with hay stacks and willow trees behind; low hills rise in the distance.

Signed at the right. Pastel.

64

A WAYSIDE SHRINE.

Height, 9 inches; length, 14 inches.

In the foreground is one of the substantially built wayside shrines which in France and other Catholic countries frequently mark the boundary lines of villages. The middle plane is filled up with the roofs of village houses and the verdure of fruit trees, seen over a wall.

Signed at the right and dated 1892. Water color.

65

OVERLOOKING THE SEA.

Height, 13⅛ inches; length, 21 inches.

From the summit of a cliff, on which trees appear at the right and left, one overlooks the sea, with cliffs jutting out into it at the boundary of the middle plane.

Signed at the right. Pastel.

66

THE SEASHORE.

Height, 15 inches; length, 22 inches.

The foreground is a rocky shore, from which is seen the sea at low tide, with scattered rocks cropping above the surface of the water. A pleasure boat with a white sail is running out to sea.

Signed at the right. Pastel.

HENRI RIVIÈRE.

Henri Rivière, who was born in Paris in 1860, was one of the little group of gifted men who assisted to make famous the, in its way, historic tavern of the *Chat Noir*. This establishment was unique of its kind. The proprietor was a writer of verse, who, having dragged out years of poverty as an unappreciated poet, finally took the commercial bull by the horns and became a tavern-keeper. His bohemian friends, neglected poets like himself, literary men and artists, rallied to his support, and for some years the tavern of the Black Cat was the rage of the town. Its chief attraction was its shadow pantomimes, which Rivière, who was then known as an etcher and designer, invented, and two of which, "The Temptation of St. Anthony" and "La Marché à l'Étoile," he afterwards published. They were designed in the manner of Japanese woodcuts, with strong outlines filled in with flat tints, no attempt being made to go into detail, and both books are now much sought by print collectors. The prints named below are of more recent production and higher execution. All are signed and stamped proofs. With one exception they are of the uniform size of 9 x 14 inches.

67

SUNSET.

A peasant woman in the foreground, carrying a sack of potatoes gleaned from the fields, along a path leading to a village over whose roofs shows a red sunset.

68

BLEACHING.

Two women putting out linen to dry and bleach, upon a hill-top on a windy day.

69

SURF.

The surf of a rising tide, rolling in upon a shore broken by rocks, and with the base of a cliff for background.

70

INCOMING TIDE.

The same locality, at a more sheltered point, the tide coming in with wide and gentle sweeps.

71

VILLAGE WASHERWOMEN.

A village washing pool at daybreak. Two women carry their washing to the pool, while a third, beside the water, stretches herself sleepily. The only light in the picture is the reflection of the sky on the surface of the pool.

72

AT SEA.

An English Channel packet passing a fishing boat under sail, with rough sea and a yellow sunset with drifting purple clouds.

73

A COUNTRY FUNERAL.

The funeral cortege of a peasant passing through a wheat field, the coffin carried on men's shoulders followed by the mourners. Two copies.

74

A CITY FUNERAL.

Height, 14 inches; width, 9½ inches.

A funeral procession at Montmartre on a rainy day. The hearse is at the top of a steep street in this hilly suburb of Paris, its followers marching behind in a long line, sheltering themselves from the gusty rain with umbrellas.

CLAUDE MONET.

Claude Jean Monet, who was born in 1840, had passed his twenty-fifth year before he actually rebelled against the accepted traditions of landscape painting, its hackneyed methods, and its either feeble or unsatisfactory results. Once a rebel was with him always a rebel. Having worked until then after the fashion of other men, he now began to work in a fashion of his own, and in 1870 he had already laid the firm foundation of the method which he has since built up. Many of his followers have come into existence only to pass out of it again, but in the history of art his figure will remain.

75

VUE PRÈS VINTINVILLE, ITALIE.

Height, 24 inches; length, 32 inches.

The town is seen across a shallow river, the houses rising towards the right, with trees at the left. Along the river bank runs a wall, over which verdure shows, and in front of the wall is a floating bath-house.

Signed at the right and left and dated 1872.

ALFRED SISLEY.

Sisley, born in Paris, built himself up in art by the study of the masters in the National Collection and by experiment in painting from nature. Upon this basis he created a strong individual style, which speedily attracted attention. Like Claude Monet he ranks as a leader of the independent school in French art, and like Monet he paints with an entirely original view of thought and manner of expression. He has his studio at Moret.

76

LE GUÉ DE L'ÉPINE; SOLEIL COUCHANT.

Height, 21 inches; length, 29 inches.

A branch of a river, divided by an islet of reeds, flows into the foreground at the left. At the right is a grassy bank with a clump of trees, and at the left, beyond the river, a grove which extends into the distance. The light, clear sky shows near the horizon a few clouds tinted by the setting sun.

Signed at the right and dated 1890.

Collection of M. Petit, Paris.

PAUL ALBERT BESNARD.

"In 1887 Meissonier was heard to declare that no composition had taken such hold on him or affected him to such an extent as M. Paul Albert Besnard's celebrated picture, 'The Evening of Life,' of which he would have been prouder to have been the author than of any other."—ROGER MARX, "*Albert Besnard.*"

77

CHEVAL; SOLEIL COUCHANT.

Height, 19½ inches; length, 24 inches.

A horse, wild with excitement and delight, is bathing in the sea, under a rocky shore. A magnificent burst of sunset invests the picture with the most sumptuous splendor of crimson, gold and purple, and the subject is rendered with the most masterly force.

From the artist's studio.

J. F. RAFFAËLLI.

If one takes any of the street scenes of Raffaëlli and examines it in detail, one will find that every little figure in it is a distinct characterization. The figures are not introduced merely to make spots in the picture, but because the artist has seen them just there—and they belong there. Here are two children going to school, hand in hand, and they are not puppets, but real children, with different faces and movements. In a group of a dozen workingmen each will be a distinct type. In a row of idlers seated on a park bench, each idler will be a man who has his own story to tell.

78

LA RUE ROYALE.

Height, 25 inches; length, 30 inches.

The street is seen in perspective, looking towards the Madeleine, and all astir with life, at that hour of the morning when Paris goes either to its daily vocations or to prayer.

Signed at the right.

From the artist's studio.

ALEXANDER HARRISON.

Alexander Harrison was almost the first of American artists to be accorded the honor of a Professorship of Public Instruction in France. But he had won the distinction fairly. He had taken medals at the Salon as well as in his own country, was a prize winner at the American Art Association Exhibition of 1887, the winner of the Temple Silver Medal at Philadelphia the same year, and had taken a gold medal at the Paris Universal Exposition of 1890, in which year he also won a medal at Munich, while he had been made a Member of the Legion of Honor in 1889. He is represented by pictures in the Luxembourg and in various American collections.

79

LANDSCAPE.

Height, 16 inches; length, 24 inches.

The foreground is the grassy bank of a pond. A group of small trees is on the bank at the right, and houses and trees show on the verge of the middle distance. Midsummer effect.

Direct from the artist.

J. ALDEN WEIR.

Julian Alden Weir is the second son of the late Robert W. Weir, N. A., for many years Professor of Drawing at the Military Academy at West Point, and was born at that post in 1852. He studied first under his father, and later with Gérôme in Paris, and has traveled and worked extensively in Europe, and exhibited with success in Paris and elsewhere on the continent. He is one of the founders of the Society of American Artists, and has been a Member of the National Academy since 1886.

80

A NEIGHBORING FARM.

Height, 22 inches; length, 27 inches.

In the middle ground, beyond a foreground thickly bushed over, a red roofed barn shows among trees, on a hazy midsummer day.

Signed at the right.

Direct from the artist.

J. H. TWACHTMAN.

A native of Cincinnati, Ohio, where he was born in 1853, John H. Twachtman studied first under Duneneck, an artist of that city who had made his reputation abroad. Later he went, under the advice of his master, to Munich, where he spent a couple of years under Professor Loeffts. He has also studied in Italy, France and Holland. He was one of the earliest members of the Society of American Artists, where he took the Webb prize in 1888.

81

SHADOWS ON THE SNOW.

Height, 26 inches; length, 32 inches.

A road leads from the foreground to a barn or forge, in the middle distance, the distance being formed by wooded hills. The landscape is deep with snow, over which play the shadows of clouds and trees.

Signed at the left.

WILLIAM M. CHASE.

Born in Franklin, Indiana, in 1849, William Merritt Chase learned to paint under Hayes in Indianapolis and as a student of the National Academy of Design in New York. He for a considerable time made his living as a painter of still-life and portraits, chiefly in the West, and in 1872 went to Europe, where he became a pupil of Wagner and of Piloty at Munich. But he was to a much greater extent indebted to himself for his education, his real masters being the great dead—whose works he has studied in nearly every European museum—and nature. He is a man of the most intrepid individuality of opinion, an experimentalist of the most indefatigable progressiveness, and his influence upon the art of America will, probably, first be clearly comprehended by the generation which will follow him and benefit by his labors. He was one of the founders of the Society of American Artists, of which he is now President, and a Member of the National Academy since 1890. Has received numerous medals.

82

SUNSET GLOW.

Height, 14⅛ inches; length, 16 inches.

A summer house on the Long Island coast, the walls reddened by the glow of sunset. In the foreground is the figure of a girl in white picking wild flowers.

Signed at the left.

Direct from the artist.

PAUL ALBERT BESNARD.

"Since the earliest times, until the era of the future is attained, Besnard has traversed ages of humanity without being absorbed by any; he has practiced all styles, familiarized himself with all methods, and shed light everywhere without restricting himself to a single region."

—ROGER MARX, "*The Painter Albert Besnard.*"

83

DAWN OF MORNING.

Height, 19½ inches; length, 24½ inches.

The Dawn is a charming type of maidenly loveliness, vested in a mantle which seems a part of the vaporous atmosphere from which she emerges.

Signed at the left. Pastel.

Direct from the artist.

PAUL ALBERT BESNARD.

"Mr. Besnard's father was an amateur artist who frequented the studio of Ingres; it will not be forgotten that his mother, a talented miniaturist of no common order and pupil of Madame de Mirbel, took a successful part in the exhibitions at the Salon for twenty years. Left a widow soon after the birth of her son, Madame Besnard in no way sought to awaken in him the sense of his vocation. Although from his childhood Besnard drew the plaster figures which lay before his eyes, yet it was in no way owing to maternal instigation. Obliged to give way when, at the age of sixteen, Besnard had finished his classical curriculum, his mother consented to choose a professor and confided his artistic education to a friend of the family, Jean Brémond."

—ROGER MARX, "*The Painter Albert Besnard.*"

84

ON THE SHORE.

Height, 19½ inches; length, 25 inches.

A young girl, with rich blond hair, her shoulders partly covered by a figured Japanese robe, is seen in profile, against a background of sea dotted with the white sails of pleasure boats.

Signed at the left and dated 1893. Pastel.

Direct from the artist.

CLAUDE MONET.

Monet has studied the sea in storm and calm, and is peculiarly sensitive to its effects.

85

FISHING BOATS IN A CALM.

Height, 25¾ inches; width, 21¼ inches.

It is a hot, hazy day, the sky is breathless and the sea smooth. A fleet of fishing boats drift idly on the sluggish tide, with sails hoisted, waiting for a wind which shall waft them off shore.

Signed at the right.

Collection of M. F. Duret, Paris.

CLAUDE MONET.

One of Monet's summer-time pleasures is the study of flowers, which he grows in his garden in truly artistic wildness and profusion.

86

CHRYSANTHEMUMS.

Height, 28¾ inches; length, 36½ inches.

A study of cut chrysanthemums in porcelain jugs, their delicate tints relieved against a subdued red background.

Signed at the left and dated 1888.

JEAN-CHARLES CAZIN.

"This picture, like all M. Cazin's landscapes, is remarkable for the distinction of its tone, the absolute verity of the light, the quality of atmosphere, and ambience. In the exquisite study of the phenomena of light and shade, and more especially in the endeavor to render diffused light, M. Cazin is peculiarly modern."

—THEODORE CHILD, in *Harper's Magazine.*

87

WINDMILL NEAR DUNKERQUE.

Height, 26 inches; width, 22 inches.

In the foreground is a wheat field, with the newly reaped wheat lying in rows; at the left, in the middle ground, a moorland

with a pool and a stack of hay. A farmhouse, with red roofs and white wall, and a windmill show in the centre. The color of early sunset shows over the horizon, under a bank of showery clouds.

Signed at the left.

Direct from the artist.

JEAN-LÉON GÉRÔME.

Jean Leon Gérôme, born at Vesoul, France, in 1824, pupil of Paul Delaroche and of Gleyre, took his first medal in 1847, and now holds all the honors France can confer upon a great artist. He at first painted classical subjects, but after visits to Russia, Egypt, and other portions of the East, his choice of subjects changed, and became more imbued with the spirit of modern life, though they were always in a classical feeling and of carefully considered composition. His success has been enormous in America as well as Europe, and examples of his art appear in every well-chosen collection. He is also a sculptor of ability and originality. Many able American artists have graduated as his pupils.

88

BEFORE THE AUDIENCE.

Height, 29 inches; width, 23½ inches.

The antechamber to the audience hall of some Transcaucasian dignitary, probably at Tiflis, which the artist visited during one of his Russian tours. The hall, walls and floor are set with Persian tiles, and an enormous tilestove reaches from the floor to the ceiling at the left. At the stove a soldier or messenger, and a chief or official, richly dressed, warm themselves and converse as they await their respective summonses to an audience; and between them a black cat squats on the floor and basks in the same grateful warmth which they enjoy. A work of capital importance in characterization, color and execution.

Signed at the right.

Collection of M. Alberti, Paris.

EUGÈNE ISABEY.

Louis Gabriel Eugène Isabey, born in Paris, 1804, the son and pupil of Jean Baptiste Isabey, the miniature and portrait painter, was appointed, in 1830, royal marine painter to the expedition to Algiers. His brilliant productions during and after this expedition established his career. He had won a first-class medal in 1824, been medaled again in 1827, and in 1832 was made a Member of the Legion of Honor, and an Officer in 1852. He was essentially a colorist, of the rich Romantic School in which he grew up, and whether in his marines or his figure subjects, was always a master hand. He died in Paris in 1886.

89

THE VISIT TO THE MANOR.

38.47 Height, 15 inches; length, 18¼ inches.

The mistress of the manor, surrounded by her children and attendants, stands at the doorway of her house receiving the farewells of a cavalier who has been her guest, and who stands upon the terrace at the foot of the steps. Two ladies, whom the gentleman who is making his final obeisances has evidently escorted, are already descending the steps which lead from the terrace upon which the manor house stands into the park, where their conveyances await them.

Signed at the right.

Collection of Mme. de Lonçay, Paris.

JULES DUPRÉ.

The oak was Dupré's ideal of trees. Never was he happier than in glorifying its majestic strength. His most powerful works are those in which the monarch of trees appears in one form or another: splendid in the regal garb of summer, or blasted by lightning and shattered by storms; towering among pigmies of verdure, or in that serried array which led a poet once to compare an oak forest to an army of veterans marshaled for battle.

90

THE FARM IN THE WOODS.

Height, 32 inches; width, 26 inches.

The darkening fires of sunset lend warmth without light to a grove of oak trees, in whose sombre shade is seen a part of a forest farm. The pool in the foreground catches only a sparse gleam of the light in the sky, and the approaching night makes itself felt as much as seen in the obscurity of the sylvan spot.

Signed at the right.

Collection of M. Van der Eynd, Brussels.

CHARLES FRANÇOIS DAUBIGNY.

"Daubigny's boat was fitted up for long voyages. He cooked on board and had a good wine cellar. And worked hard, as the motives presented themselves. And when winter came Daubigny returned to Paris loaded with his cargo of art and nature, for which collectors now tear each other apart."

—ALBERT WOLFF, "*La Capitale de l'Art.*"

91

THE FALL OF EVENING.

Height, 15 inches; length, 26½ inches.

The shades of twilight are blotting out the sunset, and the sky lends only a dim and indefinite light to the water in the foreground. The trees upon the river bank at the right are buried in a mysterious obscurity which reduces their details to a mass of deep shade, and the distant landscape makes a dark bulk against the sky.

Signed at the left and dated 1875.

Collection of M. Post, Amsterdam.

J. B. C. COROT.

The life of Jean Baptiste Camille Corot was in one sense unusually happy. He was born in 1796, in Paris, where his father was a well-to-do shopkeeper and his mother a milliner in a prosperous way of business. Consequently he was exempted from

the struggle with miserable poverty which beset so many of his contemporaries. His parents wished him to go into trade, but finding that he would not, consented to allow him to study art, making a modest but sufficient provision for his support. On this he studied, at first under Michallon and Bertin in Paris, and then in Italy, traveling and painting much in various portions of France also. Finally he settled in Paris, going for his subjects to spots within easy reach of his city studio or his summer home at Ville d'Avray. His pictures were practically ignored for years, but the fortune left him by his parents rendered him superior to this commercial drawback. He was a bachelor, of a joyous and genial temperament, warm-hearted and charitable, and he lived as he pleased, painted as he pleased, and waited for tardy fame to arrive. When it did, his success was enormous, for the sale of his pictures thereafter is estimated to have produced for him never less than $40,000, and often $50,000, a year. His honors at the Salon and elsewhere ran the whole scale; his reputation extended over the entire world, and in private life he enjoyed a placid happiness unmarred by a drawback, the life of one of those rarest of men of whom it can be truly said that they had no enemies. He died in 1875.

92

THE POND AT VILLE D'AVRAY, WITH THE HOUSE OF COROT.

Height, 16½ inches; length, 19½ inches.

The artist's house is seen in the distance, at the right, beyond trees in the foreground, in which two figures appear by the pool. Foliage and hills complete the distance at the left. The period is summer, with a fine effect of clouds.

Collections of M. Surville and A. Regnault, Paris.

CHARLES ÉMILE JACQUE.

"With Jacque his hennery was, next to his home, nearest his heart."—RENÉ MÉNARD.

93

FEEDING TIME.

Height, 18½ inches; width, 15 inches.

The scraps which are to form the meal of the poultry have just been scattered on the straw of the stable. Part of the flock have already gathered to the feast, while a couple of belated ones who have been foraging on their own account among the store-rooms, hasten for a share of the banquet.

Signed at the right.

From the sale of the artist's studio effects.

CHARLES FRANÇOIS DAUBIGNY.

C. F. Daubigny was born in Paris, 1817. Became a pupil of Edmé François; also studied under Delaroche and in Italy. Exhibited at Salon, 1838. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859; Officer, 1874. Distinguished also as an etcher. Died in Paris, 1878. In the group of 1830, to which he belongs, he occupied a position which can never be disputed. He created not only a distinct style of treatment, but a distinct style of subject, and revealed to the world the artistic possibilities of the very simplest phases of nature, when translated with a sympathetic appreciation of their modest beauties and the subtle poetry which invests them.

94

LES DÉBORDEMENTS DE L'YONNE.

Height, 13 inches; length, 22⅛ inches. 33 x 57

The reedy and bushy bank of a nook of the river. A storm is denoted in the sky, full of wind-blown clouds, and some herons seek the shelter of their covert.

Signed at the right and dated 1874.

Collections of M. Barbedienne and M. Aubry, Paris.

ALBERTO PASINI.

Alberto Pasini was born at Busseto, near Parma, Italy. Pupil of Eugenio Ciceri, Eugène Isabey, and Théodore Rousseau. He spent several years in search of subjects in Turkey, Arabia and

Persia. Honorary Professor at the Parma and Turin Academies. Medals at Salon, 1859, 1863, 1864. Legion of Honor, 1868; Officer of Legion, 1878. Has his studio in Paris. He is one of the most brilliant colorists and technicians in modern art.

95

VISITE À LA TURBÉ.

Height, 10 inches; length, 15 inches.

The courtyard of a Turkish mansion, shaded with trees and shrubbery. On the right a servant, at the entrance to the house, holds his horse and that of his master who is paying a visit to the dignitary of the mansion.

Signed at the left.

Direct from the artist.

VICTOR DUPRÉ.

"I cannot understand why our collectors do not pay more attention to the pictures of Victor Dupré. There is an old story in Paris that Jules would often sign his own name to canvases of his younger brother and pupil, because the latter could not sell them under his own name. I am inclined to condone this fraternal fraud, for certainly many of Victor's pictures are superior to vaunted examples of Jules Dupré which we encounter in American collections."—*The Collector, New York, Oct.*, 1890.

96

COWS AT THE POOL.

Height, 11 inches; length, 14 inches.

A peasant is watering cattle at a pool in the foreground, with cabins and trees in the middle ground, and a distance of blue hills seen under a bright summer sky.

Signed at the right.

From the artist's studio.

CLAUDE MONET.

One of Monet's favorite sources of subjects is that section of the Mediterranean coast which extends from Toulon towards Genoa, and of which the town of Vintimille—or Vintimiglia, to give it the Italian spelling—near the French line, is perhaps the most picturesque spot. He painted his first pictures of it nearly a quarter of a century ago, and still returns to it from time to time.

97

VIEW AT VINTIMIGLIA, ITALY.

Height, 25¾ inches; length, 36¼ inches.

From the verge of a wooded height in the foreground, one overlooks the sweep of the bay, with the white-walled town along the shore at the right in the middle distance, backed by its chain of hills.

Signed at the right.

CLAUDE MONET.

The vicinity of Giverny has been a favorite field of study with Monet, and has furnished him with the motives for a number of characteristic works.

98

ROUTE DE GIVERNY.

Height, 26 inches; length, 32 inches.

The road passes under a high bank at the right, whose shadow falls across it. At the left the edge of a descent into a valley is barricaded with thickets, above whose bushy foliage the summits of distant hills are seen against the sunny sky of late afternoon.

Signed at the right and dated 1885.

PAUL ALBERT BESNARD.

"Besnard's entry into the École des Beaux-Arts dates from March 20, 1866, as the registers testify. He was then seventeen

years old. His fellow students have retained the recollection of their comrade as a slim youth, carefully dressed, brought up rather delicately, and scarcely revealing by his studies the future to which he was destined."—ROGER MARX, "*Albert Besnard.*"

99

THINKING OF THE ABSENT.

Height, 24 inches; width, 17¾ inches.

At the left, in half length and in profile, is an Italian girl, whose pensive face rests on her hands. The arched passage-way of a house receding in perspective shows the verdure of a garden in sunlight, at the right.

Signed at the right and dated 1893.

Direct from the artist.

JEAN-CHARLES CAZIN.

"The motives of his landscapes are always simple; perhaps he seeks to make them so; he shows the entrance to a village, with a couple of huts, a pair of thin poplars, and red-tiled roofs, bathed in the pale shade of evening. The gleam of lamplight is in the house windows; an old wagon rolls along the road: silence reigns, and then Cazin becomes elegiac."—RICHARD MUTHER, "*Geschichte der Malerei im Neunzehnten Jahrhundert.*"

100

SUNDAY EVENING IN A COLLIER'S VILLAGE.

Height, 32 inches; length, 46 inches.

The streets of a French village, with a bright full moon slightly obscured by thin clouds. The road extends from the left to the right, with a hedge at the right and houses at the left. A carrier's cart stands at the door of an inn, whose windows are illuminated. The figure of a man and that of a woman with a babe in her arms appear in the road in the foreground.

Signed at the left.

From the artist's studio.

FELIX ZIEM.

Felix Ziem was born at Beaune, France. Studied at the Dijon Art Academy. Traveled and painted pictures in the south of France and Holland. Then visited Venice and Constantinople, and began the series of subjects by which his reputation was established. Received his first Salon medal, 1851; Legion of Honor, 1857; Officer, 1878. Ziem's pictures of Venice and of Constantinople were the first to do justice, in modern times, to the picturesque possibilities of their subjects. While preserving the material characteristics of his scenes, he invests them with a splendor of color in keeping with their historical associations and the spirit of the gorgeous past, of which they are magnificent, if decaying, monuments.

101

THE BOSPHORUS.

Height, 27 inches; length, 44⅛ inches.

The city of Constantinople is seen at the right, in the distance, its walls and spires shining in the height of the sunset. In the foreground are boats, and the barge of some high noble or official, with its numerous crew of rowers and guards.

Signed at the left.

Collection of Madame la Baronne de Gunsburg, Paris.

SECOND NIGHT'S SALE

FRIDAY, APRIL 26TH, BEGINNING AT 8 O'CLOCK

AT CHICKERING HALL

STANISLAS LÉPINE.

One of the open-air landscape painters of France whose sound work has made a good impression, Stanislas Lépine is a native of Caen and a pupil of Corot. He ranks among the Impressionists but has never belonged to the extreme group of that reactionary cult. In his early works he exhibited the natural tendency of a pupil to imitate his master, but he has become thoroughly independent as he has progressed.

102

A CITY PARK.

Height, 6¼ inches; length, 9¼ inches.

A scene in the old public garden of the Luxembourg in Paris, on a bright, sunny day.

Signed at the right.

ALBERTO PASINI.

The foremost of living artists as a delineator of the picturesque life and habits of the modern Turks.

103

A HALT OF CAVALIERS.

Height, 11 inches; length, 14 inches.

A cavalcade of horsemen have halted in the course of a journey to refresh themselves at a house by the wayside, while their horses, watched by their attendants, take water at the fountain which gushes from the garden wall, and rest in waiting for a resumption of their travels.

Signed at the left.

Direct from the artist.

J. J. HENNER.

"During all his brilliant artistic career Henner has remained the same. His genius is his own; he requires to assimilate nothing from modern masters; he is and remains Henner."

—A. M. DE BELINA, "*Nos Peintres Dessinés par Eux-Mêmes.*"

104

MAIDENHOOD.

Height, 14 inches; width, 10 inches.

The head of a young girl, of the purest maidenly type, in profile towards the left, her bronze-brown hair falling in long tresses down her back.

Signed at the left.

Direct from the artist.

J. B. JONGKIND.

"Jongkind takes rank with the artists who have revivified the art of landscape painting for all time."

—ROGER MARX, in "*Le Voltaire.*"

105

MOONLIGHT ON A CANAL IN HOLLAND.

Height, 13⅛ inches; length, 19 inches.

A brilliant moon, in a sky patched with clouds, reflects its light upon the waters of a canal in a Dutch coast city. Sailing vessels are moored at a quay at the left, and on the bank at the right are houses. A rowboat, with rowers, passes along the canal, and lamplight gleams in the shadows along the shores. An example of the artist of marked distinction.

Signed at the left and dated 1872.

Collection of M. Stump, Paris.

I. POKITONOW.

Among sympathetic collectors his charming little pictures of nature have made Ivan Pokitonow many friends, and he long since secured himself a place of honor in Russian art as well as one of distinction in that of Paris, which city he now makes his home.

106

A VIEW AT CAPRI.

Height, 7½ inches; length, 10¾ inches.

The Mediterranean is seen in the distance, from a road along the summit of a cliff. Some houses line the road in the middle ground, and the scene is bright in the blaze of a cloudless mid-summer day.

Signed at the right.

Direct from the artist.

JEAN-CHARLES CAZIN.

One valuable legacy which Cazin will leave to posterity will be his records of many picturesque old sites of the section of France he most loves: towns and cities, villages and hamlets, of venerable antiquity and the most interesting historical associations.

107

ST. GILLES' CHURCH, ÉTAMPES.

Height, 12¾ inches; length, 19 inches.

A street in the old town of Étampes, in the Department of Seine et Oise, showing the ancient church rising above the old and humble shops that line the way, and a market cart in the foreground at the left.

Signed at the left.

From the artist.

CHARLES ÉMILE JACQUE.

Jacque's passion for poultry was one of the interesting traits of his character. He not only raised chickens, but he wrote a book telling the world how to raise them, and he invented an incubator which is now in extensive use and is known by his name.

108

THE SIESTA.

Height, 18½ inches; width, 15 inches.

The chickens, having finished their repast in the stable yard, are promoting digestion by a rest on the stone steps, where the sunlight falls golden and warm. One alone still forages among the cabbage leaves under the steps. The monarch of the harem, too dignified to descend to such an indulgence of weakness as his humble dependents enjoy, presides over their repose in majestic wakefulness.

Signed at the left.

From the sale of the artist's studio effects.

WILLIAM M. CHASE.

William M. Chase is essentially an artist of that class which produces leaders. To consider him as a painter only would be to obtain but half a comprehension of him. His art and his personal identity, his productions and his influence, must all be comprehended in order to attain a proper understanding of him as he is, and of his future rating in American art. It is not alone by what he has done, but also by what he has influenced to be done, that he must be judged.

109

GIRL'S HEAD.

Height, 11 inches; width, 7½ inches.

A portrait sketch of a young girl, with sun-tanned face, in summer costume, seen against an open window which shows a landscape distance.

Signed at the right.

C. H. DELPY.

"This amiable artist is as hospitable as he is frank in speech. He does not pose as an authority. He listens, works, tells some story in his inimitable style; from time to time his forehead wrinkles, the painter is seeking an idea, a sentiment—and then he resumes the conversation."—A. M. DE BELINA, "*Nos Peintres.*"

110

THE SEINE AT BONNIÈRES.

Height, 12 inches; length, 21 inches.

At the left the bank is shadowed by trees, massive in their bulk against the sunset. A wooded bank shows at the right, and in the river is a boat with figures.

Signed at the left.

From the artist.

PHILIPPE ROUSSEAU.

Philippe Rousseau, who was born in Paris in 1816 and was a pupil of Gros and Bertin, has been justly ranked as a revival of the old masters of still-life and animal painting. Taking his first medal in 1845, he captured the other Salon honors in steady succession, until he became an Officer of the Legion of Honor in 1870. He died in Paris in 1887.

112

AN INTRUDER.

Height, 15 inches; length, 21½ inches.

A rabbit has invaded the hennery from the garden, and enseonced itself in a wicker basket, over whose rim it stares with astonishment at the equally astonished fowl which have discovered the presence of the intruder.

Signed at the right.

ADOLPHE MONTICELLI.

"He used color for color's sake, and his art was reduced to the simple elements of painting sensations, tone and tint. His fantasies in thickened pigment, the caprices of genius under the development of a special faculty, the presentations of a singular harmonic temperament, they have afforded to the painters of pure sensations and the lovers of color the highest note of their key."—C. H. STRANAHAN, "*A History of French Painting.*"

113

IN THE GARDEN.

Height, 17¾ inches; width, 14½ inches.

Three ladies promenading in a garden, under the escort of a large hound.

Signed at the right.

CHARLES DELORT.

One of the notable men in modern French art, Charles Edmond Delort died in February, 1895, in Paris, at the age of fifty-four years. He had been paralyzed for a year or more before he passed away. He was born at Nismes in 1841. Originally destined for the army, he however turned to art, and became a pupil of Gleyre and later of Gérôme. After a début at the Salon, in 1864, with two North African subjects, he showed a semi-classical picture in 1866, now in the Nismes Museum, and in 1868 came the pictures, of the periods of the seventeenth and eighteenth centuries, which made the painter's fame. Among these are the "Embarkation of Manon Lescaut" (1875); "After the Wedding

Breakfast at Fontainebleau" (1876); "Taking of the Dutch Fleet by the Hussars of the Republic" (1882), owned in this country; "The Return from the Review" (1885); "Reception on Board the Royal Galley" (1886); and "Carnival at Antwerp," in the Walters gallery, in Baltimore. M. Delort won his first medal in 1875, and the Legion of Honor at the Universal Exposition of 1889.

114

AN INTERRUPTED DUET.

Height, 18½ inches; width, 15 inches.

The young abbé has been practicing a duet with the young lady of the chateau, to whose mimic court he is an appendage, and in the most delightful passage is disturbed by the incursion of his fair companion's music master, who, violin in hand, apologizes at the door for an intrusion which he, by his expression, has not been sorry to make.

Signed at the left.

From the artist.

JEAN-CHARLES CAZIN.

"M. Jean-Charles Cazin is one of the most original and fascinating personalities in contemporary French art, not greater than M. Puvis de Chavannes, but great in a different way. M. Cazin is a man of medium stature, with a massive head of large volume, long gray-blond hair hanging over the shoulders, features of great strength and precision, prominent eyes, with rather heavy eyelids, an expression of detachment from material things and absorption in some internal dream. In M. Cazin's impressive face the large blue-gray eyes at once fix your attention by their serenity and power."—THEODORE CHILD, in *Harper's Magazine.*

115

FLOWER GARDEN AT ST. MANDÉ, NEAR PARIS.

Height, 17½ inches; width, 15 inches.

The garden occupies the foreground, with a gardener's hut and the gardener at work. Topping a rising bank behind are seen houses, and the smoking chimney of a factory, the summer sky being flecked with clouds.

Signed at the left.

From the artist.

CHARLES ÉMILE JACQUE.

"Jacque, it is well known, had in his early career, like Millet and many others with whom he was in sympathy, an ambition for classicism in art. But nature proved too powerful for artifice. The rustic life he loved seduced, commanded and controlled him."—ALBERT WOLFF.

116

THE SHEEP STABLE.

Height, 18 inches; length, 25 inches.

The interior of a sheep stable at feeding time. A peasant woman has filled the racks with fresh fodder, and the sheep crowd around her eager for the feast, or attack the other racks which have been already replenished. A flood of sunlight brightens the gloom of the stable through a window at the right.

Signed at the right.

CHARLES FRANÇOIS DAUBIGNY.

"At the dawn the artist embarked in his boat and surrendered himself to the caprice of the tide. When he encountered a new scene, or when nature presented to him a new effect, he cast anchor in the middle of the river, and in a few hours the master had seized upon a new impression of his voyage. The boatmen of the Oise and of the Seine knew him well. They had nicknamed him 'The Captain,' an appellation which did not displease him, for in his life afloat he had acquired, with the hardihood of the waterman, the spirit, also, of the navigator."

—ALBERT WOLFF, "*La Capitale de l'Art.*"

117

L'OISE Á AUVERS.

Height, 15⅛ inches; length, 26 inches.

One of the large freight barges common on the navigable French rivers is moored at the bank, on the right of the bank is a path leading to the village. The farther shore of the broad and smoothly flowing river is embowered in verdure.

Signed at the left and dated 1874.

Collection of General Hopkinson, London.

THÉODORE ROUSSEAU.

Pierre Étienne Théodore Rousseau was born in Paris, 1812, the son of a tailor. First exhibited in Salon, 1826. Originally studied figure painting, but turned for the subjects of his choice to nature. His youth was one of study and care, and his maturity one of trouble through the mental affliction of his wife, whose insanity eventually affected his own brain. For the purpose of secluding his wife in her periods of aberration, he sought a retreat sufficiently near Paris for his own needs, and yet far enough away to remove her from its turmoil. So he became the actual founder of the immortal artistic colony at and around Barbizon, on the outskirts of the forest of Fontainebleau. Here he and Millet were companions, and here he found the inspiration for his grandest productions. He was medaled at the Salon of 1834, 1849, 1855, was made a Member of Legion of Honor in 1852, and died in a mental apathy just as he had received his Grand Medal of Honor in 1867. Some of his finest works were retained by him throughout his life, and became known only upon the sale of his effects after his decease.

118

SUNSET.

Height, 12 inches; width, 10 inches.

A boy rides a farm horse into a little stream in the foreground, which is overshadowed by trees. In the middle plane is a village, with the ground rising into hills against the darkening sunset sky.

Signed at the left.

Collection of M. Bellino, Paris.

JULES DUPRÉ.

The marines of Jules Dupré, in painting which he found much enjoyment, reveal in him a power quite equal to that shown in his strongest landscapes. Daubigny also occasionally found his subjects in the sea, but always under aspects of calm, whereas to Dupré the waters were always in motion, the waves turbulent and tormented by the strong winds of stormy skies. It was as if he turned to his marines as a relief from the peaceful placidity which characterizes his landscape subjects.

119

MARINE.

Height, 12½ inches; length, 16½ inches. 32x42

A scene in the English Channel, on a stormy day, with a fishing lugger tossed upon the billows, and other sails seen along the horizon. A fine rendering of the movement and spirit of the scene.

Signed at the left.

Collection Tavernier, Paris.

JEAN-CHARLES CAZIN.

"In landscape M. Cazin prefers to render those fugitive effects which demand the most delicate observation and absolute surety of eye. Vast plains, calm fields, the rose tiles of a cottage roof emerging from pale foliage, a yellow flower in a desert of sand, a cottage lost in the solitude of the dunes of Picardy, the shimmering of the crescent moon on the bosom of the sea, the moist and caressing mantle which evening throws over weary nature– such are some of the typical themes of this poet of light, this painter of pantheistic harmonies."

—THEODORE CHILD, in *Harper's Magazine.*

120

THE HILLSIDE MEADOW.

Height, 18 inches; length, 22 inches.

A grassy meadow, rising from the foreground to a hilltop, with trees on the summit at the left and hay stacks at the right. A fence ascends the hill from the left, and in the meadow at the right is a small tree. The light is behind the spectator and the foreground is in shade.

Signed at the left.

From the artist.

CLAUDE MONET.

A feature of the summer homes of Claude Monet is always the garden, and he has probably painted them all, in whatever locality he has chosen to pitch his tent during the season of out-of-doors.

121

THE HOME OF THE ARTIST.

Height, 39½ inches; width, 32½ inches.

In the background is one of those summer residences common in the south of France. From it a flight of stone steps leads down to a garden of gorgeous and prolific growth. Two little children descend the steps from the house.

Signed at the left and dated 1881.

ALFRED SISLEY.

"Sisley goes to nature, not to use her as a mere suggestion for some fanciful composition, but to paint her as he sees her, according to the impression she makes upon him."

122

RUINS OF THE OLD FORTIFICATIONS AT MORET.

Height, 18 inches; length, 22 inches.

A portion of the wall of the old town of Moret, near Fontainebleau, with an observation tower and a postern gate at the left.

Signed at the right and dated 1888.

From the artist.

C. PISSARO.

To Pissaro all nature is picturesque, whether it be in his native Normandy or out of his studio window in Paris.

123

ENVIRONS OF PARIS.

Height, 21½ inches; length, 26 inches.

A vegetable garden in one of the Paris suburbs occupies the foreground, with the outlying houses of the city shutting it in against the sky.

Signed at the left.

P. A. RENOIR.

Pierre Auguste Renoir, one of the leaders with Monet in the Impressionist movement, studied under an entirely different influence, that of Gleyre. But a number of the new men have revolted in the same way against the conventions under which they began. Renoir is a painter of the figure of great ability, grasping movement, character and expression with much vividness, and finding his pleasure in the conquest of problems of light.

124

LA LECTURE.

Height, 21⅛ inches; length, 25⅛ inches.

Two little girls are seated on a garden bench, studying over a book which seems too interesting to be a mere volume of school lessons. Remarkably complete and refined in treatment and color.

Signed at the left.

CLAUDE MONET.

After everything is said about Monet, criticism must inevitably return to the same point. He is himself, imitating no one, though he has many imitators; and, in fact, not even imitating himself, for he is constantly experimenting upon himself, and driving forward towards what he believes to be nearer the truth.

125

THE NETS.

Height, 24 inches; length, 28 inches.

A rocky shore on the French coast, with the tide rising. In the middle ground the nets of a long fish trap are suspended from tall poles, ready to receive their prey when it comes in with the high tide. A stretch of cliff is in the distance at the left, and the effect is of a gray, windy day.

Signed at the left and dated 1882.

EDOUARD MANET.

The precursor of the Impressionists, as Géricault was the precursor of the Romanticists, Edouard Manet, was born in Paris in 1833, had a brief experience at sea, and trained himself in art by six years study under Couture, and travel and observation. His pictures were a direct and violent protest against both the Romantic and the Academic styles. He was a realist, but a realist who did not study and carry out his subject, so much as merely paint his first impression of it, and allow it to stand. When he did complete a picture, while it was certain to provoke contention and adverse criticism, it was equally certain to be both original and powerful. Even the Salon was forced to recognize him at last, and medaled him in 1881. In 1882 he received the Legion of Honor, and in 1883 he died.

126

MARIE COLOMBIER.

Height, 21½ inches; width, 17½ inches.

A portrait of the well-known actress who visited this country with Sarah Bernhardt on her first tour and whose subsequent quarrel with that artist is historic. The picture is painted with great boldness and force, and in a finer feeling of color than one usually finds in the artist's works.

Signed at the left, E. M.

From the collection of the late Albert Wolff, of Paris.

CLAUDE MONET.

"Monet represents nature in her conditions of power and energy, he sees her in the gigantic and grave aspects, he feels her poetry and emphasizes it. The greatness of things seizes upon him. His soul vibrates at the shock of tempests, the thunder of seas, and is attracted by the massive outlines of rocks."

—Georges Lecompte, *L'Art Impressioniste.*

127

RAVIN DE LA PETITE CREUSE.

Height, 29 inches; length, 36 inches.

The little river flows, with its surface broken by its rocky bed, into the foreground, with rocky and thicketed banks rising at the left, and continuing into the distance, and a low shore at the right with shrubbery. The time is late afternoon in summer.

Signed at the left.

Collection of M. Faure, Paris.

ALEXANDER HARRISON.

The eldest and most distinguished of three brothers, all artists, T. Alexander Harrison was born in Philadelphia, Pa., in 1853. He became a student of the figure under J. L. Gérôme, in Paris, and his first successes at the Salon and at American exhibitions were made with figure subjects. Later he devoted his attention to landscape and marine motives, without, however, in any sense abandoning his previous line of labor, and his versatility and keen appreciation of nature reveal themselves in one and the other with equal directness. He is a man of extreme refinement and a cultivated mind, qualities which reflect themselves in the works which proceed from his easel.

128

MARINE.

Height, 24 inches; length, 36 inches.

The moon is rising over a low surf, which comes in on a beach in the foreground. A faint reflection of the glow of sunset colors the sky, and the light of the moon is caught by the crests of the waves, and is diffused upon the water.

Signed at the right.

From the artist's studio.

J. ALDEN WEIR.

Among the medals and prizes taken by J. Alden Weir may be enumerated the École des Beaux-Arts medal, Paris, 1882; Honorable Mention in Salon, Paris, 1882; American Art Association prize, 1888; prize at the American Water Color Society, and silver and bronze medals at the Paris Universal Exposition, 1889.

129

THE WILLIMANTIC THREAD FACTORY.

Height, 24 inches; length, 33½ inches.

The buildings of the factory are seen in the middle ground, with the houses of the town behind, and an open common in the foreground. Midsummer effect.

Signed at the left.

Direct from the artist.

J. H. TWACHTMAN.

As a painter and as an etcher, especially in that frank and rapid method of expression to which the term impressionism is applied, Twachtman holds high rank. He is a sincere student of nature, and renders the feelings she inspires in him with an able hand.

130

AUTUMN IN CONNECTICUT.

Height, 30 inches; length, 35 inches.

A faithful study delicately portrayed.

Signed at the right.

Direct from the artist.

WILLIAM M. CHASE.

"The pictures by Chase have the good fortune to please alike a large part of the general public and the artists themselves. The public cares for the subject; the artists care for the treatment, the color, the drawing, the handling; and so, whenever the gallery is full, the 'Ready for the Ride' and the 'Apprentice' are never without their groups of admirers."

—CLARENCE COOK, *The Tribune*, *March*, 1878.

131

THE ROAD TO THE SEA.

Height, 14½ inches; length, 16 inches.

A sandy road leads out of the foreground over a slight ascent, a summer cottage showing against the sky in the middle ground. The figures of two boys, in white suits, are at the roadside.

Signed at the left.

Direct from the artist.

J. F. RAFFAËLLI.

"Raffaëlli and Joseph de Nittis were almost alone among Frenchmen who visited London and really caught the English character in their sketches. Gavarni had utterly failed in it years before; Doré quite as completely as Gavarni at a more recent date; but de Nittis, though an Italian brought up in France, painted real Englishmen, and Raffaëlli, a thorough Parisian, paints them with even more precision than did his predecessor."

132

L'ARCHE DE TRIOMPHE.

Height, 25 inches; length, 30 inches.

The triumphal arch is seen beyond trees, along the perspective of a street wet with the chill showers of early spring, the movement of figures giving life and adding interest to the scene.

Signed at the right.

PAUL ALBERT BESNARD.

Born in Paris in 1849, Besnard won the Prix de Rome at the École des Beaux-Arts in 1874, and after studying in Italy visited England in 1881, painting portraits there, and then returned to settle in Paris. While adopting the general theories of the Impressionistic School, he never carried them to extremes, and has executed many decorative paintings for public buildings in Paris, which, while entirely opposed to the Academic style which governs such works in general, have proved acceptable and won him merited praise. He has taken his medals at the Salon, and one of the first-class at the Munich Exposition in 1890.

133

LES DEUX SOEURS, ALGER.

Height, 24 inches; width, 20 inches.

At the left the half-length figures of two gorgeously attired young women are seen in profile seated near a window through which are seen house walls shining in the sun.

Signed at the right and dated Algiers, 1893.

Salon, Paris, 1894.

WILLEM. HAMEL.

Born in the Netherlands, he studied in Antwerp and in Paris, and has devoted himself entirely to rural scenes and episodes of peasant life.

134

MORNING.

Height, 27 inches; length, 33 inches.

An old peasant, who has gone to the fields at break of day to commence his labors, is whetting his scythe. The grass meadow which he is to mow extending wide around him. The sky is reddened by the first beams of sunrise.

Signed at the right.

From the artist's studio.

CHARLES ÉMILE JACQUE.

Charles Émile Jacque, born in Paris, 1813, was a soldier in early life, became map engraver, engraver on wood, draughtsman and etcher, then adopted painting. Medals, 1851, 1861, 1863, 1864. Legion of Honor, 1867. Studio in Paris. Jacque was the last survivor of the group of strong men who, in 1830, began the independent movement which resulted in the transformation of French art. Being an enthusiast in the cultivation of fowl, his first successful subjects, as a painter, were obtained in his own poultry yard. As a painter of fowl, pigs and sheep, he stood unrivaled. Throughout his life this field was conceded to him, and even at his advanced age he continued to labor in it. He died, rich and honored, in 1893, and the sale of his studio collection in 1894, by auction, in Paris, produced the noteworthy return of over 600,000 francs.

135

SHEEP STABLE.

Height, 29½ inches; width, 24 inches.

An interior of a sheep stable, with sheep foddering at a rack at the right and chickens foraging in the straw. At the left a woman with a pail of water enters at a door. A lantern, coat and gamebag hang on the wall in the centre, beside a rude ladder or stairs which lead to the fodder loft above.

Signed at the left.

From the artist.

JEAN-CHARLES CAZIN.

If Cazin had adhered to the painting of the figure, he would doubtless have been a painter of history. But, even as a painter of landscape, he still paints history in its way.

136

HARVEST TIME.

Height, 26 inches; length, 32 inches.

The foreground is occupied by a rich wheat field, partially reaped. Beyond the waving grain, at the left, shows the red tiled roof which shelters the farmer whose labor draws this harvest from the fertile soil. In the middle ground, at the right, is the windmill, which converts the harvest into food. The artist would not have exceeded his privilege if he had given this picture out as an allegory of The Staff of Life. The site of the picture is of peculiar historical interest. This field was part of the ground which was the scene of the memorable meeting between Henry VIII. of England and Francis I. of France, and which is known as the Field of the Cloth of Gold.

Signed at the left.

Direct from the artist.

WILLIAM M. CHASE.

"His studio is in that city [New York]. It is one of the most artistic in the country; for the artist brought home with him a great variety of curious and interesting objects which he picked up abroad. It is altogether a work rich in attractions which carry the fancy back to other climes and the romance of bygone ages."—S. G. W. BENJAMIN, "*Our American Artists.*"

137

A BIT OF SHINNECOCK.

Height, 6½ inches; length, 9¼ inches.

A stretch of the sandy shore characteristic of this section of Long Island, patched with grass. Effect of summer sunshine.

Direct from the artist.

VICTOR DUPRÉ.

"A famous artist is lost in Victor Dupré, perhaps, but that which is great in an artist remains with him, and the future will recognize it."—ALBERT WOLFF, "*Forgotten Talents.*"

138

SUMMER.

Height, 22 inches; width, 18 inches.

A landscape invested with the most splendid verdure of mid-summer basks in the heat of early afternoon. In the foreground two cows slake their thirst at a pool, watched over by a peasant woman, who has seated herself in the shade of some tall trees at the right. The picture is a most convincing example of the sterling talent of the artist, of his appreciation and feeling for nature, and his technical ability in expressing himself.

Signed at the right.

J. L. GÉRICAULT.

Jean Louis André Theodore Gericault, the real originator of the Romantic School of painting in France, was born at Rouen, France, in 1791, where his father was a lawyer; learned a little under Carle Vernet, and more under Guérin, and made his appear-

ance at the Salon of 1812. It was the portrait of a gentleman costumed and mounted as a chasseur making a charge, and this new way of giving an interest to such subjects set all the classicists of the period in arms. But Gericault went his own way, ignoring the antique and the schools, going to nature for his models and painting as he pleased, until in 1819 appeared his master-work, "The Raft of the Medusa," the French frigate whose terrible wreck off the African coast three years before was still fresh in the public mind. He next spent three years in England, where he exhibited the "Raft" to large crowds, received a gold medal for it, and painted a number of English subjects, especially horses, of which he was particularly fond. The year after his return to Paris, while riding with Horace Vernet, he was thrown from his horse and received injuries from which he died at Paris in 1824.

139

$1,250 TROMPETTE DES HUSSARDS D'ORLEANS.

Height, 18⅛ inches; width, 15 inches.

A young soldier, in the showy full uniform of the Imperial Hussars, is seated on a stool in the guard-room, resting his hands on the hilt of his sabre. A powerfully painted picture, full of character and vitality. Has been engraved by Ad. Mason.

Collection of M. Camondo, Paris.

$4,000

EUGÈNE DELACROIX.

Ferdinand Victor Eugène Delacroix, born near Paris, 1799, was a pupil of Guerin. Exhibited in Salon, 1822. Traveled in Spain and North Africa, 1831. Legion of Honor, 1831; Officer, 1846; Commander, 1855. Member of Institute, 1857. Died in Paris, 1863. Inspired by the romantic realism of Gericault, Delacroix took up the work where the former left it incomplete at his death, and completed the elevation of romantic art to its present lofty pedestal. Some of his large decorative compositions for public edifices in France rival those of the old Italian masters in grandeur of conception, splendor of color, and power of execution. His easel pictures betray the same qualities, refined and condensed into even greater brilliancy. His pictures of savage animal life, for the study of which he had a peculiar predilection, are among his most characteristic and powerful productions.

140

ARAB AT PRAYER.

Height, 18½ inches; length, 22 inches.

The sun is setting over one of those lonely resting places of the dead, which are found even in the desert, so many of whose victims lie unburied where they fell. An Arabian cavalier kneels in prayer beside the rude grave of some one loved and lost, while his courser watches its master as if in sympathy with his affliction and the devotion to which it moves him. The artist has grafted this episode of human sentiment and emotion upon the wild and barbaric life of the wanderers of the burning sands with a master hand, preserving all the picturesqueness of character and local color belonging naturally to it, and inspiring it with a poetic feeling which elevates it to the higher plane of common humanity.

Signed at the right and dated 1838.

Collections of Duchesse d'Orleans, Marquis de Lamberty, and M. Secretan, Paris.

JULES DUPRÉ.

Dupré, even earlier than Millet and Diaz, made an artistic discovery of the Forest of Fontainebleau. His early favor with the young Duke of Orleans, son of Louis Philippe, gave him the freedom of the Royal hunting-grounds, where he found subjects therein almost from the time he commenced to paint.

141

THE OAK OF THE FAIRIES' POOL, FOREST OF FONTAINEBLEAU.

Height, 32½ inches; width, 26 inches.

The "Mare aux Fées" is one of the special spots of the Forest of Fontainebleau favored by artists. Its title sufficiently defines the legend associated with it. The old oak tree which overhangs the pool is of immemorial age, and has been painted by probably every artist who has painted in the forest. Dupré shows it gaunt with age and worn by tempests, but still sturdy and grand in its defiant strength. Under its gnarled and mossy boughs two cows refresh themselves at the pool, whose waters are blackened by the shadows of the dense thickets which surround it, and in the background the forest loses its details in the obscurity of approaching twilight. An example of the first importance.

Signed at the left.

Collection of M. Bayer, Paris.

CHARLES FRANÇOIS DAUBIGNY.

The spring, of all seasons, was the one which Daubigny most loved to paint, and it was from it that he derived the happiest of his subjects. Among painters he was the supreme poet of the budding year.

142

LE PRINTEMPS.

Height, 22½ inches; length, 37½ inches.

Winter has passed away. The last stubborn frost has been melted into submission by the balmy breezes of May, and has vanished in vapor. The earth springs, fresh and green, into renewed life after its sleep under the snows; the hedges are all abloom; and the commonest wayside weeds are beautified by blossoms. The whole landscape greets the balmy evening with a gentle smile, of present peace and contentment and future promise. At such a season and at such an hour it is but natural that young lovers should share in the rejoicings of the world of which they are a part, and exchange their confidences in the flowering fields with no more indiscreet listeners than the birds. This master-work was one of the last of importance produced by the artist.

It is signed at the right and dated 1877, the year before his death.

Collection of M. Thiem, Berlin.

CONSTANT TROYON.

Constant Troyon, born at Sêvres, France, 1810, learned the trade of a porcelain painter, was taught drawing by the flower painter, Riocreux, and had some instructions from Roqueplan. Began in art as a landscape painter. First exhibited in Salon, 1833. After a journey to Holland, in 1847, he began to paint cattle with immediate success. Medals, 1838, 1840, 1846, 1848, 1855. Legion of Honor, 1849. Troyon was the perfector of the modern school of cattle painting in France, of which Bracassat laid the foundation. His early successes as a painter of landscape enabled him to unite his studies of animals with their natural surroundings in a perfect harmony of spirit. It has been said of him that his groups of cattle are a part of the landscape, instead of the land-

scape being a background against which to display them, and it was by this triumph over the artificiality of the earlier animal painters that he commanded an attention from the public which he continued to enjoy until his death.

143

THE TIME OF MILKING.

Height, 36⅛ inches; width, 29 inches.

The landscape is suffused with the heat of summer. In a pasture field in the foreground a cow lies on the grass while another has risen and watches a woman who is crossing a footbridge over a ditch, carrying a milk can in her hand. The dog, which has been set to guard the cattle, diverts his attention from his charges to salute the woman. In the middle ground, at the right, a portion of a farmhouse is seen, amid shrubbery. A powerful picture of the artist's most complete style.

Signed at the left.

Collections of M. Baudrant and Jules Beer, Paris.

CHARLES ÉMILE JACQUE.

"Jacque, who is high in rank among the painters of landscape and animals, and who excels in both, harmonizes the two with true feeling."—C. H. STRANAHAN, "*A History of French Painting in the Nineteenth Century.*"

144

FLOCK OF SHEEP ON THE PLAIN OF BARBIZON.

Height, 25¾ inches; length, 32¼ inches.

Day is breaking over the Plain of Barbizon. The sun, yet below the horizon, sends up a ray to make a glow of pale light in the sky. The old shepherd watches his flock, which parades before him, with one of his dogs by his side, while the other looks off into the morning mist as if to inquire into the nature of some sound which has reached its ears out of the obscurity through which dimly looms up the border of the forest.

Signed at the left.

From the artist.

J. B. C. COROT.

Jean Baptiste Camille Corot was born in Paris, 1796, the son of a prosperous tradesman. Pupil of Michallon and Victor Bertin, and traveled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals, 1833, 1848, 1855, 1867; was given the Legion of Honor in 1846 and became an Officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be over-estimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the south which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, was replaced in Corot by a genial gayety of temperament which reflects itself in his works. He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past. His income from his brush alone was at one time some $50,000 a year.

145

THE POND AT VILLE D'AVRAY.

Height, 22¾ inches; length, 32¼ inches.

The pool made famous by Corot is seen in the middle plane, beyond a foreground, enriched with summer verdure. At the right in the foreground is a road overshaded with trees. Figures enliven the first plane. The houses on the farther side of the little lake reflect the sunlight from their walls, and a rising ground completes the distance against a midsummer sky. A scene of perfect peace and restfulness, of the finest type of the master's rendition of his contemplations of nature.

Signed at the right.

CLAUDE MONET.

Claude Monet, who heads the French Impressionists of to-day, and is the strongest of them all, was born in Paris. His earlier works were very little out of the line of the conventional school of landscape, running to modified tints rather than color. But as he advanced he developed those theories which characterize

his later pictures, the simplification of the palette to the primary colors, and the rendition of light and atmosphere, indifferent to tone. He is a man of fine artistic powers, and even when his tints may be considered exaggerated and the brush work abrupt and coarse, his canvases are never without interest or originality of treatment and expression.

146

VUE DE ROUEN.

Height, 21⅛ inches; length, 29 inches.

The city is seen in the distance; in the foreground is the river, with a house on the bank at the right and poplar trees at the left, two boats being moored in the immediate foreground. The towers of the cathedral dominate over the housetops of the city, and the sky is lighted with early morning sunlight from the left.

Signed at the right and dated 1872.

Collection of M. Bellino, Paris.

EUGÈNE ISABEY.

"He has a warm color, a sparkling facility; his smallest sketch, his roughest design, reveals the true artist and has no need of a name to be recognized; every brush stroke is a signature. He is original and creates a microcosm of all his pieces in which he displays his talent. Isabey takes the first motifs at hand; a stile, a stone, a yawl, painted by him has a spiritual air; his rapid and nervous touch has the certainty of dash of a sweeping hand."—THÉOPHILE GAUTIER.

147

LA PÊCHE ROYALE.

Height, 33 inches; length, 49 inches. 84.1.23

The fishermen have landed a great catch and the gentry have descended to the shore to view the result of their foray on the waters. The boats drawn up upon the strand, the old fishing town perched on the broken shore, the figures so contrasted in costume and characterization, and so full of animation, constitute a most interesting picture of the last period of decaying feudal customs in France, which the great Revolution swept away forever.

Signed at the left and dated 1861.

Collections of M. de Porto Riche, Paris, and M. Louis Mante, Marseilles.

ANTOINE VOLLON.

"Vollon, a pupil of Ribot, in treating, with somewhat of the feeling of Chardin, the more homely objects of still-life, has not only come closely to the hearts of his public, but his public is the public of connoisseurs who care not for any tricks to fool the eye, but for art. Though a distinguished painter, moreover, of landscape, marine, genre and flowers, his impressive still-life serves as a distinctive mark of his talent."

—C. H. STRANAHAN, "*A History of French Painting.*"

148

NATURE AND ART.

Height, 35 inches; width, 24 inches.

A magnificent group of crystal vases, goldsmith's work and faience, with flowers and fruit, making a brilliant centre to a setting of the most sumptuously colored and deep-toned tapestry, and in every sense a masterpiece.

Signed at the left.

Collection of M. Louis Mante.

C. H. DELPY.

Delpy's pictures reflect his nature. They are always placid, frank, poetic in sentiment, and refined in feeling.

149

A NOOK OF THE SEINE.

Height, 20½ inches; length, 32 inches.

The low-lying river bank at the left makes a loop into the foreground, forming a little bay admirably adapted for a washing place. The bank is bushed over with small trees at the left, and in the foreground towards the right a boat is drawn up on the sedgy shore. The broad river, shining dimly in the reflection of the sunset, flows by, its limits defined by a wooded shore in the distance. Some peasant women are completing their laundering at the left.

Signed at the right.

CHARLES ÉMILE JACQUE.

"All who are acquainted with the history of art are aware that Charles Jacque preceded J. F. Millet in the painting of rural scenes, landscapes, animals and rustic labors. It is not assuming any risk to say that the active and penetrating intelligence of Charles Jacque had a strong influence on the spirit of Millet, his neighbor at Barbizon."—JULES CLARETIE, "*Charles Jacque.*"

150

FLOCK OF SHEEP AT A POOL.

Height, 32 inches; length, 39½ inches.

In the foreground, at the left, a pool of water is seen upon the edge of a wood. The leaders of a flock of sheep which are trooping through the grove, pause to refresh themselves, while the shepherdess leans against the trunk of an old oak tree and watches them, her dog standing at her side and looking up into her face. Between the tree trunks, at the left, appears a prospect of open country, with the roofs of cottages in the distance, and a line of low hills against a cloudy summer sky.

Signed at the right and dated 1891.

From the artist's studio.

FELIX ZIEM.

"Here is Constantinople unrolling itself in an amphitheatre while the sun appears like a brilliant disc which is reflected in the waters of the Bosphorus, and bathes in a luminous vapor the domes and minarets of the great city. On one side we see the point of the seraglio, the ancient kiosk of the Janissaries, the mosque of Bajazet, and the great walls which enclose the Golden Horn. On the other hand we catch a glimpse of the coast of Asia and the first buildings of Sentari."

—RENÉ MÉNARD, *Gazette des Beaux-Arts.*

151

VIEW OF CONSTANTINOPLE.

Height, 33½ inches; length, 46½ inches.

The foreground is provided by a strip of shore, on which boats are drawn up and figures of boatmen and traffickers appear, and the Bosphorus is alive with rowing and sailing craft. In the middle ground, at the right, loom up the buildings, towers and minarets of the city, dominated over by the colossal dome of the mosque of St. Sophia, which seems almost a mountain in the golden haze of sunset.

Signed at the right.

Collection of M. Louis Mante, Marseilles.

CLAUDE MONET.

"Claude Monet could sign some of his pictures saturated with light with the name of Turner, and one would accept them as such. He has, in all his unequal work, grasped the apparently unapproachable and held it. No one, except Turner, has ever rendered the effects of sunlight and the fleeting shadows with more finesse and subtlety.—RICHARD MUTHER, "*Geschichte der Malerei im Neunzehnten Jahrhundert.*"

152

ANTIBES, VUE DU PLATEAU NOTRE DAME.

Height, 25 inches; length, 36 inches.

The foreground is occupied by a plateau with gorse and bushes in full summer color, and a solitary young cedar. Beyond the sea, in the middle ground, the houses of the town range themselves along the shore, at the foot of high hills whose sides are flecked with purple shadows.

Signed at the right and dated 1888.

Collection of M. Bellino, Paris.

CAMILLE PISSARO.

Camille Pissaro, one of the modern French Impressionists, was born at Buenos Ayres, South America, of French parents. From the time he commenced to paint in Paris he attached himself to the clique of reactionaries who had been created, as it were, out of the famous Salon of the Rejected of Manet's time. His landscapes, whether in oils, water colors or pastels, are treated with much boldness of color, in the extremes of blues and greens, but rank with the representative examples of the school.

153

PEASANT GIRLS.

Height, 32 inches; width, 26 inches.

At the edge of a wood, through whose stems a portion of a village is seen in the middle plane, one girl leans against a tree and gossips with another, who has stretched herself at ease upon the ground.

Signed at the left.

From the artist.

ALFRED SISLEY.

"Sisley is always refreshing, because he is always refreshing his eyes by the contemplation of nature."—GEORGES LECOMPTE.

154

THE APPROACH TO MORLET.

Height, 22 inches; length, 29½ inches.

The town appears in the middle ground, seen from a grassy river bank, with a row of trimmed poplar trees at the left. The river is crossed by an old stone bridge on arches, with picturesque houses on either bank. The landscape is bathed in the genial glow of early autumn, under a clear sky in which sail a few fleecy puffs of cloud.

Signed at the left and dated 1888.

From the artist's studio.

J. F. RAFFAËLLI.

The rapidity with which Raffaëlli can analyze and grasp the subtleties of human character is amazing. He has the same gift that was ascribed to Hogarth, but refined and made more penetrating by the circumstances of his time.

155

LES NOURRICES, PLACE DE LA CONCORDE.

Height, 25⅛ inches; length, 30 inches.

In the foreground, at the right, two buxom young nurses give their charges their morning airing. The vast open space of the place is alive with figures of pedestrians and equestrians taking their early rides, the background showing masses of houses relieved by a couple of church spires. The time is winter.

Signed at the left.

Direct from the artist.

PAUL ALBERT BESNARD.

"Emerging from the École des Beaux-Arts a much noticed winner of the Prix de Rome, he held himself for a long time to the beaten official track, and only some ten years ago broke the Academic cocoon in order to emerge the fine artist whom the youths of art to-day revere; an investigator whose works are different in merit, but whose intrepid certainty in attacking the most difficult problems of light and color always renews one's astonishment."—RICHARD MUTHER, "*Geschichte der Malerei im Neunzehnten Jahrhundert.*"

156

LA FEMME DÉCOLLETÉ.

Height, 20 inches; length, 24 inches.

The half-length figure of a lady in a décolleté toilet, seated, facing to the left, and resting her head upon her right hand, her left arm depending at her side. The hair is of the bronze-gold hue so favored by the artist.

Signed at the left, on top, and dated 1893.

From the artist.

ALFRED SISLEY.

Sisley was originally a pupil of Gleyre, and, like all the older revolutionists who have been academically schooled, has not lost all attachment to his old connections. Degas, to the last, regarded his old master Ingres a great painter, though he considered that he had struck into the wrong road. Sisley retains the same regard for the confreres from whom he utterly cut away years ago. He once said, "They stopped growing where I commenced to grow."

157

LANDSCAPE.

Height, 21½ inches; length, 29 inches.

The foreground is occupied by a pasture field, with some poplar trees, the houses of a village showing behind.

Signed at the left.

ALFRED PARSONS.

Some of the most successful works of this able English artist, who is almost as well known, from frequent visits and numerous exhibitions and contributions to our illustrated literature, in the United States as in England, have been those in which he makes a record of his recent tour of Japan. In his art, as well as personally, he is a true cosmopolite, and adapts himself to his surroundings and grasps their local color with the greatest sympathy.

158

GROVE OF RED PINES.

Height, 10½ inches; length, 14½ inches.

The foreground is occupied by brush and wild flowers, beyond which a grove of red pines ranges along the crest of a high hill. In the distance a lofty mountain peak rises against the sky. The subject is from Japan.

Signed at the left. Water color.

CHARLES H. DAVIS.

Born at Amesbury, Mass., and originally a pupil of Boulanger and Lefebvre, in Paris, Charles H. Davis is to-day not a painter of the figure but, by choice, one of the most sympathetic and refined of the younger landscape painters of America.

159

AUTUMN AFTERNOON.

Height, 16 inches; width, 13 inches.

At the brink of a pond, in the foreground, is a group of autumnal tinted trees, the landscape being in the warm effect of late Indian summer.

Signed at the left and dated 1886.

C. H. DELPY.

"Delpy first exhibited in 1869, and his progress has been steady. Each year shows a new step in advance. He obtained an Honorable Mention in 1881, but long before that he had received much more honorable mentions in the pictures and the studies presented to him by his masters and his brother artists, in appreciation of his talent."—A. M. DE BELINA, "*Nos Peintres.*"

160

THE POPLARS AT DENNEMONT.

Height, 14½ inches; length, 26 inches.

The tall and slender young trees, which are a noted landmark of this locality, are marshaled along a jutting point of the river bank, in the middle ground, at the left, their shapes silhouetted against a sunset sky. On the distant river bank, at the right, a village is seen.

Signed at the right.

From the artist.

ALFRED SISLEY.

Sisley, like Daubigny, with whom Richard Muther compares him, loves the spring, the banks of quiet streams, the play of light on living foliage. But he is also a painter of the stormy moods of nature, of the snows of winter, of equal sympathy and strength. Just as Corot and Rousseau were influenced in 1830 by the works of Constable and Bonington, Sisley returned in 1870 from his visit to London, which he made with his friend Daubigny, with Turner in his eyes and mind, and the image has never passed away.

161

AUTUMN.

Height, 19 inches; length, 24½ inches.

A hazy autumn day, with an orchard of young fruit trees in the foreground, and farm buildings in the middle plane.

Signed at the right.

PAUL ALBERT BESNARD.

"Familiarity with society, combined with travel, particularly the journey to Spain in company with Jules Chéret, whence he brought back the picture full of character—'Danseuses à Seville,'—opened Besnard's eyes to other objects of study."

—ROGER MARX, "*Albert Besnard.*"

162

A CAFE CHANTANT AT SEVILLE.

Height, 29 inches; length, 39½ inches.

The interior of a popular concert hall at Seville. The foreground, from right to left, is occupied by the stage, on which a semicircle of male visitors and female performers are seated. From the privileged gallery over the stage other spectators look down. At the right the background is formed by the common auditorium of the theatre, filled with its audience. Two female dancers are going through their performance at the footlights, while the stage is illuminated by reflecting lamps from above. A most masterly and spirited work in character and treatment, and of an intense force of color.

Signed at the right and dated 1893.

From the artist.

CLAUDE MONET.

"Monet has been less extreme in the adoption of the peculiarities of the Impressionists than those associated with him in this classification. His pictures, under a subdued light, show great excellences, and justify the admiration felt for him by amateurs."

—C. H. STRANAHAN, "*A History of French Painting.*"

163

MELTING ICE.

Height, 39 inches; length, 60 inches.

Early morning in early spring. The foreground is occupied by a lagoon or backwater from a river, which is rimmed in with thickets of reeds, beyond which appear a number of poplar trees. The ice which has covered the pool has broken up and is melting, the surface of the water being dotted with cakes of the broken ice. The rosy tints of sunrise lend color to the landscape and are reflected in the pond. A picture of the highest quality.

Signed at the right and dated 1880.

H. E. DEGAS.

One of the very first painters to attach himself to the movement inaugurated by Manet was Hilaire-Germain Edgard Degas. Degas was born in Paris in 1834, and was a graduate of the school of Ingres. He had painted in the Academic and in the Romantic styles, but neither satisfied him after a time. He appreciated the end Manet was striving to reach, and he carried the work even farther. He made no effort to advertise himself, but lived in and for his art alone. He has been compared to Manet, but the comparison is absurd. No two men could be wider apart. Degas, like Manet, was an individual character.

164

THE IRONER.

Height, 32 inches; width, 26 inches.

A woman at work ironing linen, in a laundry in which garments are suspended to dry from lines overhead. Broadly and forcibly painted.

Signed at the left.

Collection of M. Faure, Paris.

H. E. DEGAS.

"He has held aloof from the Salon for years; some say he has in fact never exhibited. Quite as remote does he stand from Parisian society. Formerly, in the time when Manet, Pissaro and Duranty assembled at the Café Nouvelles Athènes, he used occasionally to appear, after 10 o'clock—a little gentleman with rounded shoulders and a shuffling walk, who only took part in the conversation with brief and sarcastic remarks. After Manet's death he pitched his tent in the Café de la Rochefoucauld, and the young painters went to the café on his account, and pointed him out to each other: 'That is Degas.'"—RICHARD MUTHER, "*Geschichte der Malerei im Neunzehnten Jahrhundert.*"

165

THE LAUNDRESSES.

Height, 32 inches; width, 30 inches.

The interior of a French laundry. A young woman is ironing a shirt, while an older companion, with a water bottle in her hand, yawns and stretches herself. The figures are of strong character and admirably painted.

Signed at the left, on top.

Collection of M. Faure, Paris.

FRANCISCO ANTOLINEZ DE SARABIA.

Born at Seville in 1644, and a personal friend of friends of Murillo, he whiled away his idle time while studying law by frequenting the studio of the painter, and doing a little painting on his own account. He was a man of great native talent, but proudly professed himself superior to employing it at such mercenary labor as that of an artist, and he seems to have preserved this fiction throughout his life, even when the demand for his pictures became so great as to furnish conclusive evidence of his achievement of artistic eminence. He was one of the first Spaniards to paint small pictures, such as we know of as cabinet size, the general tendency having been to large altar or portrait pieces. Perhaps the secrecy in which he endeavored to work, quite as much as his inclination, influenced the dimensions of his productions. He died in 1700.

166

THE TAKING DOWN FROM THE CROSS.

Height, 25 inches; width, 18¾ inches.

Apparently a representation of the Descent from the Cross painted for the altar of some private chapel. It is painted on copper.

Collection of Duc de Durcal.

167

THE ENTRY INTO JERUSALEM.

Height, 25⅛ inches; width, 19½ inches.

A private altar piece, painted on copper and in the artist's most superior and careful manner.

Collection of Duc de Durcal.

WILLIAM BARRAND.

William Barrand came of an old French Protestant family, who sought refuge in England after the revocation of the Edict of Nantes. He was born in 1810, in London, and educated for a place in the customs service, in which his father held a responsible post, but studied art under Abraham Cooper, and became a painter of dogs, horses and sporting subjects of the field. Many of his hunting pictures were engraved and published with great success. He was a regular exhibitor at the Royal Academy until his death in 1850. His brother, Henry Barrand, was also a painter of merit, and the two often collaborated.

168

OUT FOR A BRUSH.

Height, 34 inches; length, 44 inches.

A fox-hunting squire is riding out, surrounded by his pack, to have a run after some marauder of his game preserves. The hounds run yelping beside him, even the puppies of the kennel joining in the excitement. His huntsman, also mounted, follows him, and on foot comes a groom, or stopper out, armed with a spade, so as to either unearth the fox when he takes to a burrow or to stop him if he seeks some underground tunnel by which to escape.

Signed at the right and dated 1835.

WM. R. BIGG.

William Radmore Bigg was a favorite painter of subjects of domestic genre and children's portraits in England in the first quarter of the present century. He was born in London in 1755, became a pupil of the Royal Academy Schools in 1778, was made an Associate of the Academy in 1787 and a Member in 1814. A great many of his pictures were engraved, and enjoyed an extensive popularity. He died in 1828.

169

THE COTTON FAMILY.

Height, 40 inches; length, 50½ inches.

A family portrait piece, in which children are shown playing at haymaking, kite flying, etc., on the lawn of a country house. Near the house, which fills up the middle ground, a couple of servants are heaping up the grass which has been shaven from the lawn. While a close piece of portraiture in the children, the picture is made, in its way, a quaint, old-fashioned and interesting genre work.

Signed on the handle of a rake in the foreground, and dated 1825.

BENOZZO GOZZOLI.

Benozzo di Lese di Sandro, called Gozzoli, was one of the strong early painters of the Florentine school. He was born in that city in 1424, and died there in 1498. He was a pupil and assistant of Fra Angelico, but in 1456 commenced to work alone, painting in Montefalco, Perugia, and other cities, and finally returning to Florence, where Piero de Medici took him under his patronage. While his chief works were frescoes and large compositions, he occasionally painted easel pictures, and these are very rare, and to the greater extent in the public museums of Europe.

170

A MARRIAGE SCENE.

Height, 17 inches; length, 62 inches.

This picture comprises three scenes, bearing on the same subject. On the right is a crowned personage, a prince or possibly an emperor, mounted, entering a walled town; he is accompanied by a numerous suite, and followed by two guards who hold as

prisoner a young man in a rich costume embroidered with gold and bordered with ermine, and who wears a hooded cap on his head. In the centre the emperor is seated on his throne, in an edifice flanked by pilasters in the antique style. Near him is seated a lawyer, who holds in his hands a roll of parchment. At the right are the soldiers, still holding as prisoner the young man who figures in the first panel. At the left kneels a woman, wearing a long black veil and a white wimple, like a nun. And in a street to the left, in which appear houses very carefully painted, and a hexagonal building decorated with a statue, one sees the woman in the black dress and the young man who figured in the two previous pictures, approaching the door of a house at the left, preceded by a valet who carries some baggage. Behind them three boys lead a horse, and after them follows a servant, and finally a man who carries a large painted and gilded marriage coffer on his back. Benozzo Gozzoli is to be counted among the most charming masters of Florentine painting. He held the appreciation in all his compositions by the picturesque sentiment of his pictures, the freshness of his color and the freedom of his design. It is sufficient to recall the celebrated frescoes of San Geminiano, the compositions of the Campo Santo, at Pisa, so often cited, and the "Journey of the Magii to Bethlehem," the celebrated fresco in the Medici Palace at Florence, in all of which can be traced points of resemblance to this picture.

Collection of M. Gavet, Paris.

JEAN DE BOURGOGNE.

One of the early Spanish painters, although of French origin; his assignment to the school of Toledo of the end of the fifteenth century constitutes practically all the personal record which has been preserved of him.

171

THE LEGEND OF SAINT CATHARINE OF ALEXANDRIA.

(Panel.)

Height, 39 inches; width, 24 inches.

In the foreground, at the left, is seen the Saint riding towards the right on a horse caparisoned with velvet. She is costumed in an underdress and a surcoat lined and bordered with ermine, and a long mantle is draped from her shoulders. Behind her rides

a young man, probably a huntsman, who wears a tall hat cocked up, a green doublet, and is enveloped in a cloak. In the foreground, at the left, a half-deformed fellow is about to seize the bridle of the Saint's horse, in obedience to a command from a personage in the middle ground, who is mounted and carries a baton surmounted by the imperial eagle. A third person, also mounted, extends his hand towards the Saint in order to arrest her progress. In the background appear various figures, the most important, a judge; then a half-bald old man with a long white beard, and two others, one wearing a turban and the other a furred cap. In the remote background rears itself a palace of several stories in the Moorish style of architecture. The story of St. Catharine of Alexandria is recounted at full length in the "Légende Dorée" of Jacques de Varagine. Her martyrdom occurred about the year 307. The daughter of King Costis, highly educated in the study of letters and science, she embraced Christianity and had the courage to refuse the Emperor Maximus to sacrifice to false gods; and she argued her cause so eloquently against the sages convoked by the Emperor to judge her that she converted them and the Empress herself, who paid the penalty of her conversion with her head. The Emperor then proposed to make her a partner of his power, but Catharine had made her choice of Christ as her only spouse, and refused. Her martyrdom followed. She was crushed between toothed wheels, which frequently serve as her attributes in pictures, and then beheaded, and it is for this reason that she is represented, sword in hand, with an emperor under her foot. The painter has endeavored to represent the moment when the satellites of the Emperor attempted to seize the Saint in order to compel her to sacrifice to his idols.

Collection of M. Gavet, Paris.

ALBRECHT ALTDORFER.

One of the earliest painters of the German school, Altdorfer was also a copper plate engraver, wood engraver, and architect. He was born in 1480 near Landshut, and began his art life painting altar pieces at Regensburg, where, in 1526, he was appointed architect to the city, a very honorable and lucrative post. He was particularly successful in landscape with figures, but he painted in all departments, from battle pieces to peasant genre. He is justly esteemed one of the most important successors of Dürer. He died in Regensburg in 1538.

172

A BAPTISM.

Height, 38 inches; width, 24 inches.

In the centre a number of persons gather around a baptismal font of rich goldsmith work, which is supported on a column or pedestal ornamented with foliated decoration. A man and a woman hold up in front of a priest, who is seated on a richly decorated seat, a little baby, while another person, at the left, on his knees, presents a vase, doubtless containing the baptismal salt. In the second plane stands a female figure, holding in one hand the folds of her long robe; two men who read a book of prayers, and an old man, wearing a furred cap and carrying a basin of holy water and a holy water sprinkler. The scene occurs in an interior, richly decorated in the style of the Renaissance in architecture and with colored marbles. The rear of the hall is pierced by two large archways, through which appears a mountainous landscape very finely executed. In this the artist has represented the Saviour in the Garden of Olives, at the moment when, surrounded by his sleeping disciples, he prayed to His Father to remove from him the Communion Cup. The costumes are very rich, elaborate and showy, composed of silken stuffs and of brocade. The execution is extremely minute and careful in all its details, and especially in the objects of ornament and jewelry.

Collection of M. Gavet, Paris.

ANTONIO MORO.

Antonio Moro, one of the great portrait painters of the sixteenth century, was born at Utrecht about 1512 and died in Antwerp in 1581. He studied under Jan Schoreel and in Italy, but formed his style mainly on that of Holbein. The Netherlands in his time were under the rule of Spain, and the Emperor Charles V. made him his official painter, in the course of which he was sent to England, in 1554, to paint the portrait of Queen Mary, for which he was knighted and pensioned. Moro remained in London until the death of Mary, in 1558, and while there painted many portraits, among them being that of Margaret Roper.

173

PORTRAIT OF MARGARET ROPER.

Height, 34 inches; width, 24 inches.

The eldest daughter of Sir Thomas More married his secretary, William Roper, who wrote the "Life" of his father-in-law, which is the source of all subsequent biographies. She was one of the foremost and most accomplished women of her time, celebrated for her knowledge of languages, music, and the arts and sciences. Moro painted her more than sixteen years after her father, to whom she had been devotedly attached, was beheaded, wearing the garb of mourning which she never discarded after his death. The figure is seen at a little more than half length, turned slightly towards the left. The hands, which wear jeweled rings, hold a golden waist chain, and the sombre dress is only relieved by the living color of hands and face, and the white lawn cap, collar and wristlets. The figure is posed against a plain gray background, and the expression of the face, which wonderfully represents a woman who has seen sorrows, is of nobly sad resignation. The picture is in the artist's finest vein of Holbeinesque characterization and execution, perfect in finish, yet preserving all its breadth and unity of effect.

Collection of F. L. Devitt, Esq., London, exhibited at the Royal House of Tudor under the patronage of Her Majesty the Queen, London, 1890.

PAOLO UCELLO.

One of the early Italian painters, born in Florence in 1396, was a pupil of Lorenzo Ghiberti, the sculptor, at the time when Ghiberti was yet a painter, he adopting sculpture later. Uccello enjoyed high repute in his time, painting chiefly in fresco on a large scale. His easel pictures are very rare. He is credited with being the first artist to make a scientific study and practice of perspective, of which he was passionately fond. He died in Florence in 1475.

174

THE STORY OF A MURDER.

Height, 7 inches; length, 22 inches.

This picture represents three different scenes taken from the same subject. Each of these scenes is separated from that which follows it by a small column. At the left is seen the figure of a young man stretched dead upon the ground, wearing a doublet with a cross on the breast. At his feet is a large candle burning. To the right and left are various persons, male and female, standing and expressing, by their attitudes and gestures, signs of the deepest sorrow. In the central compartment we assist at the arraignment of the murderer before the tribunal. Under an open circular tent is seated a prince, surrounded by his guards, variously armed. The murderer, guarded by two soldiers, kneels before him. In the background, at the right, is seen the same person being taken to prison by soldiers. In the third compartment the murderer, having received his pardon from men, solicits that of God at the feet of the Pope. In the humble garb of a pilgrim, he kneels before the Supreme Pontiff, who is seated, invested in his robes and with his tiara on his head, upon a canopied throne. At the right and left, in the hall where this scene occurs, the cardinals, in their vestments of state, are seated on chairs lower than that of the Pope.

Collection of M. Gavet, Paris.

PETER PAUL RUBENS.

The most magnificent figure in the art of the seventeenth century is that of Peter Paul Rubens, born at Siegen, Westphalia, in 1577. He studied under several masters, and in Italy, but credit for his art rests with himself. He created a unique style and an epoch in Flemish art, and founded a school, traces of which remain in some of the modern schools of art. All Europe feted him. He was as much courtier as painter, traveled and lived like a prince, and was the friend, adviser, and diplomatic agent of kings. Yet he found time to paint numberless pictures, historical, religious, decorative, portraits, animals, landscapes; to make architectural designs, plan public pageants, and even design gorgeous pleasure barges for his royal and princely paintings. He was the most sumptuous colorist and dashing technician of his century. The number of his works is estimated at upwards of 3,000. He died at Antwerp in 1640.

175

PORTRAIT OF HIS FATHER CONFESSOR.

Height, 28 inches; width, 23 inches.

The life-size half-length figure of a bearded monk, with a florid face, and keen and penetrating eyes, seen almost at full front and with the eyes directed towards the spectator. He wears the Benedictine costume. The color is of the greatest richness and strength, and the painting of masterly force, and carried to an unusual degree of completeness.

Collections of Madame Denain and M. H. Didier, Paris.

JEAN BAPTISTE GREUZE.

The romantic life of Jean Baptiste Greuze began in 1725 at Tournus and ended in Paris in 1805. He studied under Grandon in Lyons, and at the Paris Academy in 1755. The same year he exhibited a picture which was so successful that he was enabled to visit Italy and study the old masters, returning to Paris in 1757. His success as a genre and portrait painter was enormous, his simple style coming as a relief from the graceful artificialities of Boucher and Fragouard, and Greuze amassed a very large fortune, but the French Revolution ruined him, and he died in comparative poverty.

176

MADEMOISELLE OLIVIER.

Height, 22 inches; width, 18 inches.

Mademoiselle Olivier was one of the actresses who made their hits in Paris at what had been the Royal Theatre, called the Nation's Theatre under the First Republic. She is shown at waist length, seated, the body inclined to the right, the head resting on the left hand, and the left elbow resting on a table, the right arm depending at the side. The face is that of a young and beautiful woman, with pale blond hair falling in ringlets on the neck, and crowned with a head-dress of pearls, blue ribbons and feathers. She wears a white dress, high waisted, with a pale blue border at the neck and sleeves, silk sash of the same color at the waist. One of the artist's most significant works in delicate portraiture.

ANGELO BRONZINO.

One of the finest portrait painters of the great century of Italian art was born at Monticelli, near Florence, in 1502, and died in the latter city in 1572. He was a pupil of del Garbo and Pontarmo, but was more influenced by Michael Angelo, whose works he studied with enthusiasm, though he did not imitate the great Florentine in his art. The Medici family took him under their patronage, which assured his fame and fortune, while it furnished him the opportunity to paint many great compositions as well as the portraits of the most distinguished men of his time.

177

PORTRAIT OF BIANCA CAPELLO.

Height, 25½ inches; width, 21½ inches.

She is represented at half length, the head turned three-quarters towards the right. The left arm is pendant beside her body, while the right hand is raised to her waist. She wears a dress of décolleté pattern, embroidered with gold applied on black and white silk. Her sleeves are of white satin. At her neck, encircling her collar, is a necklace of pearls. Pearls are also interwoven in her hair, which is curled and raised at the temples and plaited in order to form a chignon. The background is a dark green. The story of Bianca Capello is too well known for us to repeat it here; it will suffice to recall its principal features: Abducted from Venice by a Florentine, she was not long, after her arrival in Florence, in seducing, through her beauty, the adoration of François of Medici, the son and heir of Cosme I., who succeeded his father in 1574. After the death of the Archduchess Jeanne of Austria, the first wife of the Grand Duke Francis, Bianca became legitimately the Grand Duchess of Tuscany, and the Republic of Venice, which had formerly persecuted the fugitive, congratulated her on her union. She died two days after her husband, on October 10, 1587, it is said, by poison. Bronzino executed another portrait of Bianca, very different from this in costume, but very like it in physiognomy. This portrait is in the Gallery Pitti at Florence. The features of this celebrated woman, one of the most extraordinary adventuresses of the Italian Renaissance, have also been preserved to us on two medals by Pastorino of Sienna.

Collection of M. Gavet, Paris.

FRANÇOIS PORBUS.

This remarkable and powerful man in the earlier art of France, was not a Frenchman by birth, but a Flamand. His father, Frans Pourbus the elder, the name having been Gallicized when the son, who was named after him, settled in France, was a painter of ability, and his son, who was born in Antwerp in 1570, studied under him, and worked for a considerable time in Belgium, whence he went to Italy as court painter to the Duke of Mantua. At the commencement of the seventeenth century he was attached to the Court of Henry IV. of France as royal painter, and after the assassination of Henry he remained in Paris, where he died in 1622. He painted several portraits of Marie de Medicis, the Queen Regent after her husband's death, and remained in favor as her court painter until his own demise. Porbus's greatest works were produced during his sojourn in France, and he is ranked as a French artist in spite of his Flemish origin and schooling.

178

PORTRAIT OF MARIE DE MEDICIS, QUEEN OF FRANCE.

Height, 31 inches; width, 25½ inches.

At half length, three-quarters to the left, attired in a black robe with embroidery, and ornamented with chains of gold and tufts of red ribbon. A bouquet of roses is on the left shoulder. A collar of gold, enriched with pearls and rubies, encircles her neck, and her figure, surmounted by a high head dress of the commencement of the seventeenth century, is relieved by a large lace collar. Her blond hair is ornamented with knots of red ribbon. On the background, above the head, is the inscription:

"Bungler, you have not given us her portrait;
Her wit, her virtues, graces and her merit;
But to paint for us all these, the space would be too small,
For it is the portrait of a divinity after all."

Marie de Medicis, daughter of Francis I., Grand Duke of Tuscany, was born in 1573 and married Henry IV., King of France, in 1600. It was, undoubtedly, at about this time that this portrait was executed, representing a woman still young, and with the haughty aspect of one not liable to disown or prevaricate about her own acts. Apropos of this marriage, one may recall the remark of Henry IV. to Sully: "The Duke of

Tuscany has a niece, who is, they say, very beautiful; but she comes of the house of Queen Catherine, who did so much harm to France and to me in particular. I am afraid of this alliance, both on my own account and that of the State." Henry did not deceive himself, and from the date of his marriage the evil augury which he had prognosticated was substantiated, and in time proved quite as serious for France as the marriage of Henry II. and Catherine de Medicis.

Collection of M. Gavet, Paris.

SIR THOMAS LAWRENCE.

Though more polished and less powerful a painter than Reynolds, Gainsborough and Romney, Thomas Lawrence became their successor in the field of portraiture. He was born at Bristol, where his father kept an inn, in 1769, and began to earn money as a boy of ten by drawing crayon portraits. At seventeen he began to paint in oils, and in 1787 became a student at the Royal Academy in London. He became a favorite of George III., who had him paint the Queen and the Princess Augusta, which aroused a fashionable demand for portraits from his hand. In 1794 he became a Royal Academician; in 1815 he was knighted, and in 1820 he succeeded Benjamin West as President of the Royal Academy. He died in London in 1830, wealthy, and leaving, like Reynolds, a remarkable collection of works of art formed abroad and at home.

179

MISS KENT.

Height, 30 inches; width, 25 inches.

The portrait of a young lady of the most aristocratic traits, at half length, seated on a couch, and resting her right hand on the back, which is covered with a crimson and bronze color drapery. The face is turned in profile towards the left, with a pensive expression; the brown hair is gathered in a chignon at the back, and the blue eyes have the suggestion of earnestly contemplating some object. The costume is thin white lawn, cut to a point at the bosom and belted at the waist. The color scheme is rich, and the modeling and rendition of the flesh tints exceptionally fine.

Collection of Henry Samuel, London.

SIR THOMAS LAWRENCE.

William Etty, who was a pupil of Lawrence, wrote of him in his memoirs: "Lawrence's execution was perfect, playful yet precise, elegant yet free;" and states that it put him in such despair of ever becoming a painter that he often felt "ready to run away," and sacrifice the hundred guineas which his master had charged for receiving him as a student.

180

PORTRAIT STUDY.

Height, 30 inches; width, 25 inches.

The half-length figure of a young girl seated and facing towards the left. The left arm rests on a table covered with a rich cloth, and the face, which is seen in profile, rests on the left hand. Locks of the brown hair escape upon the shoulder, which is bare, the yellow-brown dress coming to a point at the bosom. The background is dark, with a suggestion of drapery at the right, and of landscape and sky at the left. A most powerful and broadly painted study of great vital force.

Collection of Henry Samuel, London.

SIR JOSHUA REYNOLDS.

The man who gave English art the solid foundation of dignity, which has made it a power, was born at Plympton, Devonshire, in 1723, his father being a clergyman and schoolmaster. In 1741 he became a pupil of Thomas Hudson in London, and in 1746 set up there as a portrait painter. In 1749 he visited Italy as the guest of Commodore Keppel on the flagship *Centurion*, and remained abroad three years. When he returned, in 1753, he painted the magnificent portrait of his friend the Commodore which made his fortune. From that day his favor never waned. In 1768 he was one of the founders of the Royal Academy and its first President, and was knighted by George III., whose court painter he afterwards became. He was a man of culture and literary taste, and one of that social group of great Englishmen which included Dr. Johnson, Edmund Burke, David Garrick, Oliver Goldsmith, and the wits of the time. He died a bachelor in 1792, leaving a very large fortune and a magnificent collection of works of the old masters, most of which became the property of his unmarried sister, who was herself a painter of some ability.

181

LADY HERVY.

Height, 30 inches; width, 25 inches.

A half length, with the face turned towards the left, and the figure, which is seated, in full front. The face is that of a refined and beautiful young woman, with rich brown hair, which is confined by a jeweled fillet, and brown eyes of much expressiveness. She wears a summer costume of red, cut low and bordered with lace, and over one shoulder the end of a green scarf or shawl, and with both hands presses to her bosom a souvenir locket which is suspended to her neck by a dark ribbon. The background is a tree in rich, full foliage, at the left of which the sky appears. The color is of the greatest opulence and harmony of tone, the flesh of the most brilliant purity, and the style of the master's best period.

Collection of Henry Samuel, London.

THOMAS GAINSBOROUGH.

Thomas Gainsborough, who enjoys the distinction of having been at once one of the greatest portrait and also landscape painters of England, was born at Sudbury, in Suffolk, in 1727. He went to London in 1741 to study art, under Gravelot, the engraver, and Hayman, but failing after four or five years of struggle to make a position for himself as an artist, he settled in Bath, where he earned a good income by portraiture. In 1774 he returned to London and the reputation he had won at Bath rendered his success almost immediate. The King sat for his portrait to him, and all the world straightway wanted to be painted by him. His fame and his prosperity were second only to those of Sir Joshua Reynolds. He was one of the founders of the Royal Academy, but in 1784, in consequence of the unjust hanging of one of his pictures, he ceased to exhibit. He died in 1788, it is diversely stated, of a cold caught while attending the trial of Warren Hastings in Westminster Hall, and of a cancer, the pain of which he first felt while at the trial.

182

MRS. BEECH.

Height, 35 inches; width, 28 inches.

A half length, matronly figure, seated, turned towards the left, the face looking towards the spectator. The face is florid, dignified, and good-natured in expression. The head is crowned with a lace turban, with a bow of blue ribbon in front, from under which the powdered hair curls over the forehead. The left hand rests in the lap and the right at the side, the arms bare to the elbows, and wearing a small jeweled bracelet. The dress is white, with lace ruffles at the neck and sleeves, and is confined at the waist with a blue ribbon. The figure is relieved against a curtain of crimson plush, and at the left a window gives a view of distant landscape. Under the window, at the left, is a table covered with a crimson cloth, on which rests a book. One of the most solidly and powerfully painted of the artist's works.

From the celebrated Von Praet Collection, Brussels.

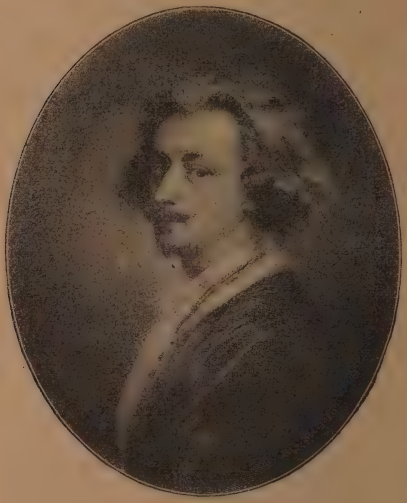
SIR ANTHONY VAN DYCK.

Born at Antwerp in 1599, entered at the age of sixteen the school of Rubens, where he soon attained a pre-eminence among his fellow-students. During five years he was actively engaged to collaborate with his master on the numerous large pictures which were executed for some churches in Antwerp and for Marie de Medicis, and ultimately became such an accomplished adept in imitating the style and coloring of his master that the latter candidly owned that he could teach him nothing more, and that the time had now arrived for him to visit Italy.

On his arrival at Venice the charms of the glorious works of Titian, Veronese, Palma and other distinguished masters of this school made a deep impression upon his mind, and excited in him the warmest enthusiasm, under the influence of which he persevered so ardently in his studies that he appears to have instantly quitted much of his Flemish manner, and to have assumed a style more elevated and more refined, united to coloring as rich and mellow as the works he saw around him.

The excellence of his pictures soon spread his fame through the neighboring cities, and procured him the patronage of many distinguished persons, and also invitations from Turin and Genoa.

The latter city, then celebrated for its magnificent palaces and the opulence and luxury of its inhabitants, particularly attracted his attention and promised him a rich supply for his pencil; therefore, on quitting Venice he took up his residence at Genoa, where he remained upwards of three years, and where he executed a great number of portraits and religious subjects. The



SIR ANTHONY VAN DYCK.

early reputation he had acquired, added to his long residence in a country sacred to the arts, excited, at his return to his own country in 1626, the anxious curiosity of the artists and amateurs, and he was ordered to execute several important productions of sacred history. In 1631 he accepted the invitation of King Charles I. and went to England, where his royal patron received him with flattering manner, promising him fame and fortune. A residence was

appointed to him at Blackfriars, where he painted the portrait of the King, the Queen, and their children so successfully that the King conferred upon him (July 5, 1632) the honor of knighthood, at the same time presenting to him his portrait set with diamonds and a gold chain, and gave him also a pension of £200 per annum. By these royal favors the artist was quickly brought into general notice, and procured him abundance of commissions from persons of the first distinction in the whole kingdom. His great application and also the luxury of his life exhausted his constitution. His health gradually grew worse and he died at Blackfriars on the 9th of December, 1641, forty-two years of age. He was buried with great ceremony in Old St. Paul Church.

183

MARCHESE DE SPINOLA AND HER LITTLE DAUGHTER.

Height, 86 inches; width, 57 inches.

The Marchese de Spinola (before marriage Jeanne Bacciadona of the noble Bacciadona family of Italy) was the wife of the famous General, Marquis Ambrosio de Spinola, born in Genoa, 1571, and served in 1599 under King Philip III., who nominated him Lieutenant General and Commander-in-Chief of the Spanish troops in the Low Countries. Van Dyck painted this portrait in Genoa in the year 1625, after having studied in Italy the great Venetian colorists, Titian and Veronese. This painting remained in the Spinola family nearly two hundred years, until it was sold, in the beginning of this century, to Lord Caledon of England and was purchased in 1893 by the American Art Association, direct from the Caledon Collection.

Description of Smith's Catalogue. Raisonne—Supplement p. 395, No. 97.

Portraits of the Marchese de Spinola and her child. The countenance of the former indicating her to have been about thirty years of age, is of a round form, seen in a three-quarter view, and her dark hair is decked with a crown of jewels; she is attired in a bright maroon color silk robe and a full ruff of grayish muslin, and is represented standing with her left hand on her waist and the right extended to take her little girl by the hand. A pillar and curtain compose the background. This is also one of the painter's Genoese productions. Exhibited in the British Gallery,

1832. In the possession of the Earl of Caledon. Also recorded in Dr. Waagen's "Art Treasures in Great Britain," vol. IV., page 151, as follows:

"Vandyck—Portrait of the Marchese Spinola in a red dress. Next to her a litfle daughter in blue. The background gray, with a curtain. Whole length figures, life size. An admirable picture of his Genoese time. The delicate head of the lady is beautifully blended in a golden tone, that of the child of great animation."

Marquis Ambrosio de Spinola, a Spanish soldier born in Genoa, 1569, died near Casale Piedmonti, September 25th, 1630. He was a son of the Marquis Filippo Spinola, a party leader at Genoa and a rich Levant merchant, and his mother was a princess of Salerno. After filling local offices he joined his brother Frederigo, who had become Admiral in the Spanish navy in the war against the Dutch and English. In 1602 he arrived in the Netherlands with a corps of 9,000 veterans, which he had raised and equipped at his own expense and with which he came to the rescue of the Spaniards under Archduke Albert against Maurice of Nassau and obliged him to abandon the siege of Gand (Ghent). His brother fell in a naval battle May 26th, 1603, and he was desired to succeed him as Admiral but preferred to become Chief Commander of the Spanish army in the Netherlands. He covered himself with glory in September, 1604, by compelling the surrender of Ostende, which had been besieged since July, 1601. After other operations against Maurice, who regarded him as next in genius to himself, he was, in 1609, among the first to favor the truce for twelve years concluded at The Hague. During the truce he commanded Spanish troops in Germany. In 1622 he took Julich, and in 1625 he captured Breda after a siege of ten months. He afterwards reluctantly became commander of the Spanish army in Italy, and died during the siege of Casale. Was named member of the Royal Order of the Golden Fleece (Toison d'Or). He was painted several times by Van Dyck, and in the celebrated picture, "The Sedition of Breda," is represented in the middle of the picture receiving the keys of the town.

ANTIQUE SILVER

SCULPTURE

EMPIRE CLOCKS

ETC.

205 Condiment Stand, Louis Sixteenth. Oval shape, with openwork and blue crystal coupes. Chased ornamentation.

206 Empire Saucière. Tiger-head handle. Chased bands of foliage.

207 Louis Sixteenth Syrup Pitchèr. Gilt. Chased bands, and repoussé festoons of foliage and flowers.

208 Spoons. Set of five, with long handles, and of various designs. French. Eighteenth century.

209 Empire Sucrier. Gilt. Low circular shape, with scroll and serpent handles. Bands of embossed dolphins and candelabra. Chased border of foliage. With tray.

204

210 Empire Cup and Plate. Chased bands of swans and playing fountains. Scroll handles of vine design.

211 Empire Sucrier. Openwork design, with chased figures of sphinxes. Cover surmounted by figure of dove. With twelve gilt spoons.

212 Empire Cafetière. Amphora shape, with three claw feet. Chased bands and leaf ornaments. Dog's-head spout, black wood handle.

213 Louis Fifteenth Chalice. Tall twisted design, gold lined.

214 Empire Cup and Saucer. Gilt. Handle of floral and scroll design. Chased band and grapevine patterns.

215 Two Knives, in Case, Louis Sixteenth. Blade of one in gold and the other of damascened steel. Handles of lapis lazuli, exquisitely ornamented in solid gold.

216 Empire Broth Bowl. With tray. Embossed ornaments of medallion heads, leaf designs, and dragonflies. Floral scroll handles, beaded and foliated borders.

217 Louis Sixteenth Sucrier. Urn shape, with cover. Repoussé ornaments. Scroll handles, and chased foliated bands. With cut crystal coupe.

218 Empire Sucrier. Elaborate design, with heavy cut crystal coupe, and twelve spoons. Ornamented with embossed figures, and chased with flowers, foliage, and medallions. Scroll handles, dolphins support, and wreath ornament to cover.

220

219 Pair Empire Candlesticks. Tall trumpet shape, with scroll ornaments at base; and embossed panels, with medallion heads and floral designs.

220 Grand Empire Rose Water Ewer. Gilt. Tall amphora shape, with claw feet, eagle's-head spout, and foliated scroll handle, all boldly chiselled. Chased bands, laurel wreaths, and foliage.

221 Louis Fifteenth Chocolatiere. Tall tapering shape, on three feet. Plain design. Side handle of black wood.

222 Empire Cup and Plate. Plain design. Scroll handle, with ornament of sea-horse. Chased band of foliage.

223 Empire Fruit Stand. With cut crystal dish, dolphin support, and elaborate wrought handles.

224 Louis Sixteenth Cafetiere. Ovoid shape, on tripod. Twisted black wood handle, embossed ornaments, and chased foliated bands.

225 Empire Cup and Plate. Gilt. Chased bands and handle. Embossed figures and wreath.

226 Louis Sixteenth Soupière. Plain design, with side handles and leaf ornaments.

227 Empire Sucrier. Repoussé openwork design, with chased bands and scroll handles. Has twelve spoons of plain design.

228 Empire Large Cafetière. Tall ovoid shape, on tripod. Horse-head spout; chased bands of foliage, and embossed ornaments.

229 Pair Empire Candlesticks. Tall shape, ornamented with sphinx heads and chased bands of foliage.

230 Large Chalice. Gold gilt. Elaborate repoussé ornamentation of Biblical and allegorical designs. Nuremberg, early eighteenth century.

230

231 Empire Rose Water Ewer and Basin. Raised ornaments. Chased bands of arabesques, foliated and beaded designs.

232 Empire Sucrier. Openwork design, with repoussé ornamentation. Swan handles, dolphin supports, and chased base, with pierced border.

233 Louis Fifteenth Vegetable Dish and Tray. Elaborate repoussé chased ornamentation; group of vegetables surmounting cover. Has twelve spoons.

234 Pair Empire Candlesticks. Gilt. Tall trumpet shape, with swan and scroll supports; chased foliage and beaded bands.

235 Empire Rose Water Ewer and Basin. Gilt. Ewer of tall, graceful ovoid shape, with scroll handles. Bands, borders, and other ornamentation of chased, foliated, and floral designs. Basin of circular shape, similarly ornamented.

236 Empire Confiturier. Gilt, with twelve spoons. Openwork design, with cut crystal bowl. Ornamentation of figures, flowers, and foliage in repoussé and chased work. Swan handles, cover surmounted by wreath of laurel.

237 Louis Fifteenth Chocolatière. Tall fluted shape. Carved black wood handle.

238 Louis Sixteenth Sucrier. Embossed ornaments of allegorical figures. Lions' heads and leaf designs. Cornucopia handles, and statuette of bull surmounting cover.

239 Empire Huilier. Repoussé and chased. Festoons of flowers, laurel wreaths, etc. With two cut crystal bottles.

240 Empire Sucrier. Openwork design. Chased and repoussé ornamentation. Ball feet. Figure of hound, holding shield, surmounting cover. Has twelve spoons.

241 Empire Rose Water Ewer and Basin. Gilt. Ewer of tall, graceful shape, with chased and relief ornaments of swans, floral and leaf designs. Scroll handle, with figure of Psyche in relief. Basin of pointed oblong shape, chased, with foliated borders.

242 Hanging Sanctuary Lamp. Italian, fifteenth century, repoussé and pierced ornamentation. Chain of ball and leaf design.

243 Louis Fifteenth Chocolatière. Tall, plain design on tripod support. Repoussé chased spout. Black wood side handle.

244 Empire Cafetière. Tall, graceful shape. Repoussé and chased bands of floral, foliated, and beaded designs. Black wood handle.

245 Empire Sucrier. Openwork design on slender scroll-shape supports. Chased and repoussé ornamentation. Has twelve plain spoons.

246 Empire Saucière. Swan's head handle, and chased bands of foliated and beaded design.

247 Empire Rose Water Ewer and Dish. Gold gilt. Chased ornamentation of fleur de lis and other designs. Dragon handle.

248 Louis Fourteenth Huilier. Repoussé. With chased and pierced ornamentation of swans, flowers, and foliage. With two cut crystal bottles.

249 Empire Confiturier. Gilt. Openwork design on figure support, and circular base. Sea horses, lyre, floral and other designs, chased and in repoussé. Foliated bands and borders. Swan-neck handles. Figure surmounting cover.

250 Pair Empire Candlesticks. Tall shape. Repoussé. Chased leaf designs.

251 Fruit Bowl. Old Dutch. Waved design.

253 French Teapot. Eighteenth century. Melon shape. Fluted pattern. Black wood side handle.

254

256

257

254 Old English Coffeepot. Richly chased in relief, with branches of foliage, a sphinx, flowers, shields, and scrolls, with a dragon, flowers, and foliage on the foot. By Phillips Garden, 1772.

(*From the collection of Viscount Clifden, London.*)

255 Old English Oval Pierced Bread Basket. Chased, with festoons of foliage, birds, and baskets of flowers in the border, and an open handle, chased with terminal figures and flowers. By B. Davenport, 1772.

(*From the collection of Viscount Clifden, London.*)

256 Coffeepot, Old English. Chased, with branches of flowers and foliage in relief, shells and scrolls, and a lion's mask under the handle. By Phillips Garden, 1754.

(*From the collection of Viscount Clifden, London.*)

257 Ancient Chalice. Gilt. Repoussé, chased with relief ornaments. Nuremberg. Seventeenth century.

(*From the collection of Viscount Clifden, London.*)

258 Empire Sucrier. Gilt. Oval shape, on foot, with stationary tongs.

258

261

259 Oval Soup Tureen and Cover. On foot, with goats'-head handles, chased with festoons of foliage; shields and medallion ornaments. George Third, 1776.

(*From the collection of Viscount Clifden, London.*)

260 Elaborate Oval-shaped Soup Tureen. Cover and stand. Chased with shields and branches of foliage in relief, and foliated feet and handles; a vegetable on the cover. George Third, 1761.

(*From the collection of Viscount Clifden, London.*)

261 Pair Elaborate George Third Candelabra. The stems formed as a terminal figure of Pan, wreathed with foliage and flowers, bearing baskets of fruit, and foliage branches for three lights each, on feet chased with tree stumps, rocks, foliage, etc. By James Shruder, 1742.

(*From the collection of Viscount Clifden, London.*)

262 Elaborate Epergne, George Third. Of tall, slender, foliated design, with chased festoons of flowers; foliated stems, holding movable baskets and trays, of pierced and repoussé patterns. By E. Romer, 1770.

(*From the collection of Viscount Clifden, London.*)

264

263 Oval Pierced Bread-Basket, George Third. Chased with ferns, flowers, birds, and coat of arms, 1776.

(*From the collection of Viscount Clifden, London.*)

264 Two-handled Ostrich Egg Cup. With cover. Gilt. Plain design. By Thomas Howell. Bath, 1794.

(*From the collection of Viscount Clifden, London.*)

262

SCULPTURE.

ANTOINE-LOUIS BARYE.

Born at Paris, 1796. Learned the trade of his father, who was a jeweller. Then studied drawing, engraving, and painting. Adopted sculpture, and created a new school of that art in France. Won fame largely by his works in bronze. Also executed etchings, lithographs, and works in water-color and oil, all highly esteemed since his death. Died in Paris, 1875. His influence on modern sculpture has been akin to that of Millet and his confrères on painting. As in the case of Millet and others of his illustrious contemporaries, Barye received his first substantial encouragement from American collectors. At a time when his works found but negative attention at home, they enjoyed high esteem in the United States. The keynote of his fame in this country was struck when Mr. William T. Walters presented to the city of Baltimore the noble bronzes which are erected in Mount Vernon Square in that city, and when, in 1889, the great Barye Memorial Exhibition was held at the American Art Galleries in this city. The extraordinary variety of the works shown in this display, their diversity of subject, and original power of execution, aroused the admiration of the public as well as the enthusiasm of the amateurs. It was a collection of masterpieces, whose majestic merit admitted of no question, and which fully justified the dictum of M. Léon Bonnat, the distinguished painter, in the *Gazette des Beaux Arts*: "Barye is one of the greatest artists of the age—I may even say of all ages." His genius is unique and without a peer, and his art has left an ineffaceable stamp upon the world.

265

265

LION SEATED. (No. 1.) (1836.)
Height, 14¼ inches; length, 12 inches.

266

LION AND SERPENT. (No. 3.)
Height, 5½ inches; length, 7¼ inches.
With marble base.

266

267

AMERICAN AND INDIAN BEARS WRESTLING.

Height, 8¾ inches. With marble base.

AUGUSTE RODIN.

The career of the greatest of living French sculptors has been singularly like that of the greatest of his immediate predecessors. Rodin, like Barye, has come into art at the cost of a life of struggle, the struggle of a genius too great for the immediate or even rapid comprehension of the world, which has to either force its claims upon the public or to steadily grow into their understanding. Rodin was born in Paris, and, as the term goes, was a pupil of Barges and of Carrier-Belleuse ; but in his case, as in that of any artist of great originality, the term means nothing. No influence of their teachings remains in his productions. They are himself ; so entirely distinct and individual that in a gallery filled with sculpture of the highest class, a single work by Rodin would immediately indicate its identity. He combines in his art the nobility of the classical period with the intense vitality and fire of the romantic, while his technical execution is of that accuracy and purity, tenderness and power, that marks the hand of a master. Since he conquered the appreciation so long withheld from him, Rodin has executed some astounding commissions for the French Government, but his whole life has been one of incessant productiveness, for he has lived it in and for his art alone.

268

EVE IN DESPAIR.

Marble Statue—Height 30 inches.

The figure of Eve at the expulsion, in an attitude of shame and the stupefaction of despair.

(*Direct from the Artist.*)

269

Carved pedestal of verde antique.

268

270

270

BELLONA.

Marble Bust—Heroic Size.

The head of the goddess of war, a magnificent type of barbaric beauty, with an expression of determined hostility and defiance. She wears a decorated helmet, and over her shoulder a drapery of a wild beast's skin.

(*Direct from the Artist.*)

270 "A"

Carved pedestal of verde antique.

271

MILO.

Bronze Statuette.

The figure of the legendary Greek athlete tearing apart the stump of an oak tree. Unique piece.

(*Direct from the Artist.*)

272

ST. JOHN.

Bronze Bust—Heroic Size.

"In those days came John the Baptist preaching in the Wilderness of Judea."

The evangelist is shown as a powerful, bearded man, with long and wavy hair, the eyes uplifted, and the lips parted.

(*Direct from the Artist.*)

ANDREA DELLA ROBBIA.

Andrea Della Robbia was the nephew and pupil of the founder of this immortal line of Florentine sculptors. He was born in 1435 and died in 1525. He was not only a pupil of his uncle, but his superior in every way, and his enamelled reliefs, improved upon the idea created by Luca Della Robbia, are of an artistic importance beyond all comparison. Where his uncle laid the foundation for an epoch in the art of sculpture in Italy, which at that time meant the world, Andrea Della Robbia created the epoch whose influence reaches into our own day.

273

MADONNA AND CHILD.

Height, 24 inches; width, 18 inches.

The Madonna is seated with the Infant Christ in her lap, reaching up to encircle her neck with His arm. The figures are in pure white

enamel, and are relieved against a blue ground, with a golden aureole behind each head, and a gray-green glaze for the ground. The modelling, in extremely high relief, is of the artist's strongest period.

(*Collection of Stefano Bardini, Antiquarian, Florence.*)

MATTEO CIVITALE.

Matteo Civitale, son of Giovanni Civitale di Lucca, was one of the finest sculptors of his age. He was born in 1435, and is believed to have been trained in Florence, with the Della Robbias, Ghiberti, and Donatello. He was as successful a sculptor on a large scale as in his beautifully composed and worked shrines and altar-pieces, many of which possessed an earnest religious feeling in the most intense degree. He died in 1501, leaving a son, Niccolo, who also became a sculptor of considerable note.

274

"THE VIRGIN, WORSHIPPED BY SEVERAL SAINTS."

Bas-relief in marble. Height, 19½ inches; width, 16 inches.

Seated upon a high canopied throne, in a richly decorated apartment or hall of a palace, the Virgin, draped in a large mantle, her face surrounded by waves of her hair which fall to her shoulders, and her head encircled by a nimbus, presents for the adoration of various saints the Infant Jesus, whom she holds upon her knee, nude and with the halo, who with His right hand makes the gesture of benediction, while two angels support a crown over the head of His mother. At the left stand a canonized bishop and St. Catherine of Alexandria, and at the right St. Dominic, bearing a palm in his hand, and another saint carrying a book. In the centre of the foreground is seen a priest kneeling, and holding an open book.

The foreground is in very high relief, the figures being almost completely detached from the background; it is relieved with painting and gilding.

Matteo Civitale of Lucca was one of the few masters of Tuscan sculpture of the fifteenth century who, while working away from Florence, still adhered to the Florentine school, from which it is impossible to disassociate him. Like all of the sculptors of his period, who worked altogether in marble, like Mino de Fiesole, Desiderio, and Rosselino, he exhibits less fire and more reserve force in his composi-

Milan (Fulcioni), from whose family it was purchased by Laschi, an antiquarian of Florence.

It will be of interest to know that a somewhat similar service of same period, but not so fine and lacking the splendid centrepiece of this, was sold at the sale of the Duke of Borghese in Rome. Stefano Bardini, the antiquarian of Florence, who saw it, and who also inspected this one, said that the King of Milan's service here described was far finer.

The figure pieces are exquisitely modelled. Every device is patiently and perfectly finished ; even the under sides of the vases, where the work does not strike the eye, are as beautifully done as parts prominent.

The design illustrates the story of a Greek pastoral with sacrifices to the God Pan. The statuettes on pedestals of gallery running round the Plateau are typical of personages in the joyful chorus of a vintage celebration.

A. Large Plateau, with mirrors, of oblong shape, and in five sections. Length, 11 feet. Width, 2 feet 6 inches.
B. Centrepiece.
C. Two Candelabra, for 6 lights each.
D. Two High Compotes on pedestals.
E. Four Fruit Stands, tall shape, with 3 cut-glass trays each.
F. Four Confection Stands, low shape, with 2 cut-glass trays each.
G. Four Low Compotes, oval shape, with oblong foot.
H. Six Low Compotes, round shape, with square foot.

EMPIRE CLOCKS AND MISCELLANEOUS OBJECTS.

277 Mantel Garniture. First Empire. Comprises marble and ormolu clock. With bronze figure of Philosophy, and gilt bas-reliefs symbolizing Arts and Sciences. A pair of tall candelabra with bronze figures of the light bearers, and a pair of candlesticks, all of masterly workmanship and in fine condition. Dial signed "Cochard, maker to the King."

278 French Chimney Clock. "Arts and Sciences" in gilt metal. Time of Napoleon First. Apollo is seated playing the lyre. Under him is the Celestial globe, symbol of Astronomy, etc. On the bas-relief finely chiselled allegory of Sculpture, Architecture, and Painting. Dial signed "Romain à Paris."

279 French Chimney Clock. "The Chariot of Peace," in gilt metal. Time of Napoleon First. A young god in chariot driving the horses, palm in his hand. On the bas-relief, the Chariot of the Sun driven by Phaeton; through the clouds before him flies Mercury.

280 French Clock. "The Confession of Cupid," in gilt metal. Time of Napoleon First. Dial signed "Galle, Rue Vivienne, Paris."

281 French Chimney Clock. "Eros." Time Napoleon First. Rose antique marble, with gilt figure and relief ornaments finely chiselled. By Thomire, the most celebrated maker of the First Empire period.

282 Empire Chimney Clock. "Orpheus and Eurydice." Time of Napoleon First. Green bronze, with group and relief ornaments in gilt metal, of fine workmanship.

283 Empire Clock. "The Lesson of Astronomy." Time of Napoleon First. In gilt metal, on marble base, group of female figures and mountings finely chiselled.

284 Empire Chimney Clock. In gilt metal, with marble base, group of "Cupid Disarmed." Time of Napoleon First.

285 Important Clock. Time of Napoleon First. With group of "Hebe and Cupid," and elaborate ornamentation, all skilfully wrought and of exquisite design.

286 French Chimney Clock. Time of Napoleon First. Rose antique marble, with green bronze group of "Eros and Psyche." Finely chiselled ornaments in gilt metal.

287 Pair Candlesticks. Gilt metal. First Empire.

288 Two Candelabra. In gilt metal, bronze, and marble. For three lights each. First Empire.

289 Two Empire Candelabra. In gilt metal. For four lights each.

290 Pair Agate and Ormolu Covered Vases. Louis Sixteenth. Festoons of flowers. Female head handles. Bases and top ornaments skilfully chiselled. Height, 9 inches.

291 Pair Louis Sixteenth Candlesticks. Agate, with ormolu mountings, exquisitely chased and finished, with vase-like top, showing carefully modelled figures in strong relief. Height, 7¼ inches.

292 Pair Candlesticks. First Empire. Carrara marble, with ormolu mountings. Three caryatides. Height, 8 inches.

293 Crystal Rose Water Ewer and Bowl. Marie Antoinette. Beautifully cut in diamond and foliated patterns. Ormolu handle to ewer of dolphin design, finely chased.

(*Part of the outfit prepared by the Dauphin of France on the occasion of his marriage with Marie Antoinette, of Austria. Brought to this country in* 1850 *by M. J. C. de Figanière, minister plenipotentiary from Lisbon to the United States. Bequeathed by M. de Figanière to his daughter, Mrs. Gibson Peacock, of Philadelphia, from whose estate The American Art Association obtained the objects.*)

293

293

294 Set of Three Vases. "Bloor Crown Derby." Urn shape, on round pedestals. Old green ground, with exquisitely painted decoration of various fruits. Handles and band encircling upper edge of grapevine design. Gilt.

(*From the collection of Lord Shrewsbury.*)

295 Bronze Portrait Bust of a Young Woman. In miniature form. Sienna marble pedestal with chiselled bronze band at base.

296 Empire Clock. In gilt metal with marble base. Ornament of seated female figure reading. Dial signed "C. D. Marchand."

ANTIQUE OBJECTS IN BRASS AND COPPER

SECOND AFTERNOON'S SALE

MONDAY, APRIL 29TH

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 3.30 O'CLOCK.

ANTIQUE OBJECTS, IN BRASS AND COPPER.

297 Three Candlesticks. Low form, long side handle. Repoussé ornamentation. Louis Sixteenth.

298 Wall Pocket. Repoussé and engraved. Heads in medallions. Louis Fifteenth.

299 Small Lamp. Square shape. Repoussé and chased ornamentation. Louis Sixteenth.

300 Saucepan. Repoussé chased. Louis Sixteenth.

301 Vase, with side handles. Repoussé leaf ornamentation. Louis Fifteenth.

302 Cafetiére. Tall tapering shape. Repoussé chased. Louis Sixteenth.

303 Wall Pocket. Repoussé ornamentation. Louis Fifteenth.

304 Crumb Tray. Repoussé medallion. Henry Fourth.

305 Two Wall Pockets. With figure, repoussé medallion heads. Louis Sixteenth.

306 Tea Kettle. Repoussé-chased flowers and other ornaments. Louis Sixteenth.

307 Cafetiére. Repoussé-chased, floriated, and other designs. Louis Fifteenth.

308 Bronze Mortar and Pestle. Relief ornamentation. Epoque 1608.

309 Pair Bronze Candlesticks. Tall shape. Chiseled ornamentations of floral and other designs. Louis Fourteenth.

310 Coffee Urn. Repoussé foliated and figure designs. Louis Fifteenth.

311 Large Wall Pocket. Bold repoussé ornamentation. Louis Fifteenth.

312 Crumb Tray. Etched copper medallions. Louis Fourteenth.

313 Chocolatière. Copper. Repoussé floriated designs. Louis Fifteenth.

314 Copper Kettle. Repoussé foliage and figure. Louis Fifteenth.

315 Pair Brass Vases. Ovoid shape, with scroll foliated handles. Louis Sixteenth.

316 Cafetière. Repoussé foliage and flowers. Louis Fifteenth.

317 Two Chaudrons. Repoussé foliated ornamentation. Louis Fifteenth.

318 Samovar. Copper. Repoussé floral designs and chased coat of arms. Griffin ornament. Louis Fifteenth.

319 Hanging Sanctuary Lamp. Plain design. Louis Sixteenth.

320 Water Fount and Basin. Copper. With repoussé-chased ornamentation, flowers, and coat of arms. Heavy brass mountings and ornaments. Basin of shell shape. Louis Sixteenth.

321 Water Kettle. Brass. Repoussé foliage and coat of arms. Louis Fifteenth.

322 Pair Copper Brasiers. Repoussé-chased festoons of flowers, crests, and foliated designs. Louis Sixteenth.

323 Brass Chaudron. Repoussé flowers. Louis Fifteenth.

324 Cafetière. Brass. Repoussé flowers and crest. Louis Fourteenth.

325 Pewter Dish. Deep shape. Repoussé and chased ornamentation. Biblical subject. Louis Fourteenth.

326 Brass Plaque. Round. Repoussé foliated designs, chased medallions and inscription.

327 Two Wall Pockets. Repoussé figures. Louis Sixteenth.

328 Small Brass Urn. Plain ovoid design on tripod. Lion's head handles. Louis Sixteenth.

329 Pair Copper Wine Coolers. Repoussé foliated designs. Brass bands and handles. Louis Fifteenth.

330 Large Brass Coal Hod. Plain design, with foliated bands.

331 Brass Coal Hod. Louis Fifteenth. Bold repoussé foliated ornamentation.

332 Jardinière. Round shape, with ball feet and handles. Repoussé chased flowers. Louis Sixteenth.

333 Brass Jardinière. Repoussé foliated bands. Louis Thirteenth.

334 Large Cafetière. Louis Thirteenth. Repoussé floriated designs and coat of arms.

335 Large Water Jug. Hollandaise. Elaborate repoussé-chased ornamentation, coat of arms, and foliage.

336 Large Urn. Repoussé-chased, coat of arms, and other designs. Chiseled handles and top ornament. Louis Fifteenth.

337 Chocolatière. Louis Fifteenth. Repoussé chased and foliated designs.

338 Pair Candlesticks. Tall, twisted shape. Louis Fourteenth.

339 Hanging Sanctuary Lamp. Pewter. Louis Fourteenth.

340 Large Brass Chaudron. Bold repoussé foliated designs. Louis Fifteenth.

341 Sconce. Repoussé flowers and medallion. Louis Sixteenth.

342 Sconce. Repoussé foliated design and head medallion.

343 Two Wall Pockets. Repoussé ornamentation.

344 Brass Hanging Sanctuary Lamp. Repoussé flowers and chiseled relief figures. Louis Sixteenth.

345 Corner Urn. Plain design with pierced borders. Louis Fourteenth.

346 Large Cafetière. Louis Fifteenth. Repoussé foliated design.

347 Copper Cafetière. Louis Fifteenth. Repoussé foliage.

348 Two-handled Copper Jar and Plate. Repoussé brass bands.

349 Louis Fifteenth Coffee Urn. With three faucets. Scroll handle and figures for feet.

350 Pair Sconces. Repoussé copper medallions. Chiseled brass mountings.

351 Hanging Sanctuary Lamp. Plain design, with relief figures, and pierced and ball pattern suspension.

352 Copper Chaudron. Louis Fourteenth. Repoussé-chased ornamentation.

353 Large Copper Plaque. Repoussé-chased ornamentation. Portrait medallion and coat of arms in brass, inlaid.

354 Brass Plaque. Copper medallions, with chased portraits and coat of arms.

355 Large Hanging Sanctuary Lamp. Copper and repoussé brass ornaments. Louis Sixteenth.

356 Large Copper Jardinière. Louis Fifteenth. Oval shape, with ring handles. Repoussé-chased flowers and fruits.

357 Copper Brasier. Repoussé flowers, crests, and other designs. Louis Fifteenth.

358 Hanging Sanctuary Lamp. Pierced and chased ornamentation, and foliated pattern. Louis Fifteenth.

359 Large Hanging Lantern. Old Flemish. Repoussé and pierced.

360 Large Brass Jug. Old Normandy. Plain design.

361 Normandy Jug. Plain design.

362 Large Coffee Urn. Copper. Repoussé coat of arms and other designs. Chiseled brass handles and feet.

363 Brasier. Repoussé brass. Louis Fourteenth.

364 Large Chaudron. Bold repoussé ornamentation. Festoons of fruits. Louis Fifteenth.

365 Large Kettle. Louis Fifteenth. Repoussé foliated and floral design.

366 Jardinière. Round shape, on ball feet. Repoussé-chased coat of arms and foliated border. Lion's-head handles. Louis Fifteenth.

367 Large Hanging Sanctuary Lamp. Repoussé brass, silvered. Louis Sixteenth.

368 Large Bowl. Gothic, repoussé, and chased ornamentation. Subject, Adam and Eve.

369 Two Large Copper Ewers. Arranged for gas. Repoussé flowers and coat of arms. Chiseled brass handles and top ornaments. Louis Sixteenth.

370 Brass Urn. Louis Fifteenth. Repoussé foliated and other designs. Three faucets.

371 Two Snuffers and Trays. Louis Fifteenth.

372 Louis Thirteenth Brass Coffret. Oblong shape, on claw and ball feet. Repoussé figures and other designs in high relief.

373 Two Handled Brass Jar. Repoussé copper bands.

374 Two Handled Brass Jar. Repoussé bands and chiseled handles.

375 Large Hanging Sanctuary Lamp. Repoussé flowers and other ornaments. Openwork and ball pattern suspension. Louis Fifteenth.

376 Jardinière. Round shape, on foot. Repoussé-chased ornamentation. Louis Thirteenth.

377 Louis Sixteenth Brass Kettle. Repoussé chased flowers.

378 Oval Brass Jardinière. With handles. Louis Fifteenth. Repoussé-chased flowers, foliage, and coat of arms.

379 Louis Sixteenth Bassinoire. Repoussé-chased coat of arms, and flowers.

380 Pair Two Handled Vases. Repoussé and copper bands. Chiseled handles. Louis Sixteenth.

381 Large Chaudron. Louis Sixteenth. Repoussé festoons of fruit.

382 Hanging Sanctuary Lamp. Plain design, with scroll handles.

383 Elaborate Copper Jardinière. Oblong shape, on foot. Repoussé coat of arms. Festoons of fruits and foliage. Louis Fifteenth.

384 Two Wine Coolers. Repoussé copper, with brass bands and handles. Louis Sixteenth.

385 Two Wine Coolers. Repoussé brass, copper bands. Louis Sixteenth.

386 Large Brass Hanging Lantern. Louis Thirteenth. Repoussé foliated and diaper patterns.

387 Hanging Sanctuary Lamp. Plain design, with relief figure ornaments. Chain and ball pattern suspension.

388 Large Brass Cafetière. Louis Fifteenth. Repoussé-chased foliated designs and coat of arms.

389 Three Wall Pockets. Repoussé figures. Louis Fifteenth.

390 Copper Wine Cooler. Louis Fifteenth. Repoussé foliated and other designs. Chiseled brass handles.

391 Brass Jardinière. Oblong shape, on feet. Repoussé. Chased flowers. Lion's-head handles. Louis Fifteenth.

392 Hanging Sanctuary Lamp. Plain design, with repoussé ornaments.

393 Brass Pail. Louis Fifteenth. Repoussé ornaments.

394 Small Brass Pail. Louis Sixteenth. Chiseled ornamentation.

395 Hanging Sanctuary Lamp. Repoussé-chased. Silver finish. Scroll handles. Louis Fifteenth. Crown and chain pattern suspension.

396 Large Copper Urn, on foot. Repoussé coat of arms, mask, and foliated designs. Chiseled brass handles, claw feet, and top ornament. Louis Fifteenth.

397 Copper Brasier. Louis Fifteenth. Repoussé chased foliage and crest.

398 Large Brass Plaque. Repoussé foliage and fruits in high relief on border. Portrait of Henry II. in centre medallion.

399 Large Brass Plaque. Animals, birds, and fruits in high relief on border. Portrait bust in centre medallion.

400 Large Copper Urn. Louis Fifteenth. Repoussé fruits and foliage.

401 Hanging Sanctuary Lamp. Plain design, with relief ornaments and engraved inscription.

402 Pair Brass Candlesticks, with trays. Chiseled and repoussé ornamentation.

403 Copper Kettle. Louis Fifteenth. Repoussé-chased coat-of-arms and foliage.

405 Brass Coal Hod. Louis Thirteenth. Repoussé-chased.

406 Large Hanging Sanctuary Lamp. Louis Fifteenth. Elaborate repoussé-chased ornamentation.

407 Brass Lamp, with tray. Louis Thirteenth. Repoussé chased.

408 Brass Fire Set. Louis Thirteenth. Chiseled ornamentation.

409 Brass Suspension. Silvered. Louis Sixteenth.

410 Louis Sixteenth Jardinière. Round shape.

411 Copper Pail. On brass ball feet. Brass bands and handles.

412 Brass Hanging Sanctuary Lamp. Plain design, with repoussé ornaments.

413 Hanging Sanctuary Lamp. Pierced design. Chased ornamentation and relief ornaments.

414 Priest's Bell. Brass, openwork design.

415 Copper Samovar. Louis Sixteenth. Repoussé-chased ornamentation, chiseled brass mountings.

416 Pair Tall Candlesticks. Chiseled ornamentation. Louis Sixteenth.

417 Wall Pocket. Repoussé-chased. French, 1731.

418 Copper Jar. With top handle. Repoussé ornamentation. Louis Fifteenth.

419 Large Brass Sanctuary Lamp. Repoussé-chased ornamentation. Pierced band. Louis Sixteenth.

420 Brass Sanctuary Lamp. Repoussé chiseled figure ornaments. Louis Fifteenth.

421 Hanging Sanctuary Lamp. Plain design, with chiseled ornaments.

422 Fire Set. Heavy wrought brass chiselled ornaments and figures of lions.

423 Two Elaborate Vidrecomes. Bold repoussé chased figures, flowers, and other designs. Chiseled handles, feet, and top ornaments.

424 Elaborate Louis Thirteenth Brass Jardinière. Round, low shape, on three feet. Repoussé and chiseled ornamentation.

425 Turkish Brasier. With stand. Polished brass, with repoussé and chiseled ornaments.

426 Pair Elaborate Jardinières. Louis Sixteenth, bearing coat of arms of the Family Salm-Salm. Repoussé copper. Tall round shape, on square base. Chiseled brass handles and feet.

427 Elaborate Copper Jar. With cover. Louis Sixteenth. Repoussé chased ornamentation. Coat of arms, fleur de lis, foliage, and figures. Lion's head and ring handles.

428 Very Large Hanging Sanctuary Lamp. Louis Sixteenth. Repoussé ornaments of festoons of flowers, silver finish.

429 Elaborate Antique Urn. Copper, silvered. Repoussé-chased coat of arms. Large eagle surmounting dome-shape cover. Chiseled eagle's-head handles and claw and ball feet.

ANTIQUE FABRICS
ORIENTAL BOOK COVERS
ORIENTAL RUGS
ELEGANT FURNITURE

NO. 464. ANTIQUE PERSIAN SILK RUG.

429

THIRD AND LAST AFTERNOON'S SALE

TUESDAY, APRIL 30TH

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 3.30 O'CLOCK

ANTIQUE FABRICS

430 Brocade Mantle. Yellow, with gold thread. Spanish.

431 Brocade Mantle. Early French. Floriated designs and rose-color stripes.

432 Old Spanish Bed Spread. Light blue ground with rose-color border. Elaborate foliated design in gold threads, in relief. Floral centre medallion in various silks.

433 Antique Chinese Silk Velour. Heroic designs of bats and chrysanthemums cover a ground of rich Nile green. A purplish-blue pattern wanders through this ground, accentuated here and there with silver. The color scheme is original and suggestive. Width, 2 feet 2 inches; length, 15 feet.

434 Antique Chinese Silk Velour. A trellis of large chrysanthemums in shadowy outline runs right and left from the royal crest, which centres the whole. This was a temple offering. The colors are vivid greens and reds, shading into soft hues of pink and chrysoprase. The characters, formed of black velvet, were originally stamped into the pile of the fabric, as seen in one inscription. The left line recites the date and reign of the emperor.

"August, 1844.
In the
Reign of
TAO KWANG."

The right vertical line rehearses the names of the persons dedicating the velour to the shrine of their propitious Deity, in token of Praise and Prayer.

Presented by the following devotees: Shih Yu Chiung, Chium Pau, and their sons, Kwong Ching, Tsing Tuh, and Tsing Chiang, and their grandsons, Chi Yu, Chi Wei, Sye Ho, Sye Ha.

435 Antique Chinese Velour. Green and red. A fine crest centres the design, which is surrounded by cloud forms and bordered with the dragons of the rain. A brilliant type of coloring. Width, 35 inches; length, 37 inches.

436 Cushion Covers, of Chinese Silk Velour, carrying floral patterns in green on red, with borders of sapphire, relieved by blossoms in dark pink.

437 Antique Scutari Panel. Embossed surface. Background of old ivory. An ovoid medallion holds interesting latticed centre. The designs are purely Turkish, and are in interlaced colors of dark green and pale bronze. The two borders are of marked beauty, and utterly unlike.

438 Oriental Silk, Embroidered as a Prayer Rug. The ground of pale slate-blue carries in a panel the conventional standard of flowers. The wide border is made significant by medallions richly wrought in varying colors, separated by branches of the lotos. The designs are Turkish. Width, 45 inches; length, 60 inches.

439 Six Antique Damascene Silk Panels. Eighteenth century. The central medallion is a floral design, in silver, upon a ground of red silk, bordered by similar design in gold. The corners carry a foliated pattern that repeats the central motive. A fine series in gold, with double borders in silk and gold at each end, give perfect setting to these fabrics. Such precious examples were used chiefly as cushion covers in Oriental palaces. Size of each—width, 23 inches; length, 46 inches.

440 Two Antique Damascene Panels. Designs of floral impulse in pure gold, woven upon ground of rich red silk, with latticed borders in solid metal, lined in old yellow damask. Very rare, and in perfect condition. Size of each—width, 21 inches; length, 28 inches.

441 Two Antique Damascene Silk Panels. Similar to the above. Lined in red damask of exquisite pattern. Size of each—width, 22 inches; length, 44 inches.

442 Two Antique Damascene Panels of Pure Gold. Surface entirely covered with metal, the floral designs of which are set upon a warp of silk. The medallion in centre and floriated corners are of white frosted silver, contrasting with vivid charm the precious background. The ends and borders replicate the patterns seen in No. 439. Size of one—width, 22 inches, length, 38 inches; and the other—width, 22 inches; length, 45 inches. These are museum types of a rare Oriental art.

443 Antique Persian Panel of Silk and Gold. Early seventeenth century. This example shows the influence of French inspiration, which is strangely commingled with suggestions of clouds and flowers. The effect is unique and fascinating to the expert in fabrics. Width, 20 inches; length, 53 inches.

444 Panel of Persian Velvet, seventeenth century, showing sun symbol, with points radiating into disks and blossoms. The velvet hue, of wine color, is richly contrasted by white grounds of silk. Four silver palms carry sprays of lilies. The corners are quartered disks of the central design. At each end are six frames holding buds and blossoms. This was evidently woven as a memorial, to be laid, upon state occasions, on the tomb of the dead. Width, 24 inches; length, 41 inches.

445 Panel of Green Velour. Early Italian Renaissance. The design is a broadly treated mass of leaves and roses upon a ground of silver, which is just sufficient to give effective outline to the floral forms. The solid color is like a flexible flake of emerald. Width, 24 inches; length, 52 inches.

446 Persian Tomb Panel, sixteenth century. The warp is of silk; the woof of silk, silver, and gold. The designs are floral, revealing a balanced beauty that is absolutely perfect. The ancient cloud pattern is freely introduced, forming the corners of every square and running as a border line round the whole, in alternating hues of golden green and salmon pink. Tracing the designs along a biased line, every other square carries the rose and lotos in bud and bloom. The entire surface is cut and crossed by an Arabian motive in white silk. At each end small, tomb-like panels frame a single rose. Dividing these is a spray of flowers. The color scheme is consistently maintained, and reveals the possibility of a few tones, when exquisitely wrought upon the scale of lovely forms. This example surpasses any known to-day in the museums of Europe. Width, 27 inches; length, 49 inches.

447 A Rare Example of Venetian Watered Silk, clouded with silver. Seventeenth century. The shape is that of a priest's chasuble. The border and small cape are of dark emerald velvet of the same period.

448 Splendid Example of Old Genoese Velour, with ground of silk chrysoprase. The trellised designs in relief are of leaves and small flowers, shading and sheening, as the fabric is shifted, from pale golden bronzes to silvery yellows.

449 Japanese Panel. Needlework and applique on old red velour. The design is a bronze quail on black lacquer box, and a fan-shape box on rich brocade fabric. Length, 52 inches; width, 24 inches.

450 Two Japanese Panels. Needlework and applique on old red velour. Design of one, Daimio, hat-boxes, lacquered shells, etc.; on the other, a Daimio, cap, and peacock feathers. Size of one: Length, 38 inches; width, 25 inches; of the other: Length, 28 inches; width, 25 inches.

451 Large Japanese Panel. Needlework and applique on old red velour. Bold design of a rich brocade robe thrown over a screen; a hanging basket of flowers and partly open fan, all artistically rendered in beautiful combination of colors. Height, 7 feet 8 inches; width, 5 feet 3 inches.

452 Large Japanese Panel. Elaborate design of a Daimio carriage, with rich accessories, standing beneath a cherry tree in full bloom. Extremely fine in color scheme and skillful in treatment. Height, 8 feet 5 inches; width, 5 feet 3 inches.

453

A REMARKABLE COLLECTION OF

ANTIQUE ORIENTAL BOOK COVERS,

PERSIAN, ARABIAN, AND TURKISH.

453 Persian Book Cover. Sixteenth Century. So painted in luminous colors that the designs show metallic lustres according to the light in which it is held. The theme rehearses the drama of life, death, and immortality, and is founded upon some legend or historic episode. The figures are finely drawn, and are of greater grace and naturalness than those seen in paintings of present century. The interior is evidently of a later period, and does not compare in workmanship to the external panels and marker. An Arabic inscription forms the outside borders.

454 Charming Example of Persian Binding. Late Fifteenth Century, in which a high quality of goatskin has been carefully dressed. The ancient cloud pattern is alone used, slightly relieved by a floral trellis. Too much praise cannot be given to the borders, medallions, and corner dies of the outside cover. The gold was floated on after the impressions were made, and the trellis tinted by hand subsequently. Within, the dies were applied in like fashion, and the metal. For balanced charm this is a most satisfactory specimen.

455 Persian Book Cover. Early Sixteenth Century. The bold design of the interior was cut out by dies. Upon this a mesh of hair lines was laid, relieved by colored backgrounds. These are of such delicate beauty that only a painstaking artist could have applied them without break. The body of the work carries a rose pattern painted with liquid gold. The tooling is in harmony, and reveals microscopic manipulation. The outside of the cover shows a floral design which is repeated in medallions and borders. We have the lotus in bud and bloom woven with smaller flowers. The goatskin was left in coarse, almost unfinished grain, to give depth to the decoration.

456 Superb Illustration of Turkish Binding. Sixteenth Century. Evidently a writing tablet. The leather was thinly wrought, and placed under dies which perforated it, and at the same time placed the face of the design upon every curve. This was backed by the lazuli color which marks it with even emphasis. A gold line tooled here and there gives an added charm to the whole. Outside, the cover is richly overlaid. The tone of the leather reappears in medallions and borders in an interlaced decoration which shows strong Arabic influence. Varying shades of gold used on the ground impart a brilliant effect. The texture of the skin is exceedingly fine.

457 Example of Turkish Binding. Of the period of Suleiman the Magnificent. Here, as in No. 456, the leather has been pierced by dies that have not only caught the intricate pattern, but also moulded each feature with deft touch. The lattice work in the centre is of gossamer fineness. The gold tooled pattern, the corner-pieces, and the medallion on the marker constitute a most contentful artistic combination. Outside, the cover is crossed by a strong Arabic pattern in metal. The massing of the designs within the large stars and quarter-stars reveals a Persian impulse. Every canon of ornamentation

is conserved in this rare grouping of forms. Observe the inscription traced in the solid colors of the panels that divide the marker from the centre of the cover.

458 Cover of an Ancient Koran, from the Mosque of St. Sophia, showing wealth of Turkish ornamentation in the early sixteenth century. It is an example worthy of use in the structure of which Justinian said, when the crown of its glory was set on, "I have surpassed thee, O Solomon." Three forms are used on the metal spaces—the ancient cloud pattern, the rose, and the lotus. Three unvarying symbols of the benediction of the heavens, the joy of life, and the immortality beyond death's kingdom. Outside, the cover is solidly wrought in gold, which overlays the absolutely perfect design. Here again is the cloud pattern poised with a rhythm that leaves nothing to be desired. We see no trace of the lotus flower here. We have only the cloud and the rose. The second border is a series of inscriptions from the Koran. There is an inscription also separating the marker from the body of the book, which at each end is blind tooled in a cloud design.

459 A Pure Turkish Example of Binding. Films of *papier maché* pierced by dies, are laid on grounds of vivid coloring, giving luminous effects. The back of the cover is wrought in two shades of gold, the green tint enriching the prevailing tone. Cellini could not have surpassed this work. The design blends the cloud and floral device on the body of the book with interesting borders.

460

460 Persian Book Cover of the Fifteenth Century. The thin layer which forms the outside of the cover has received the impression of an Oriental forest. The thickets are crowded with animal life. These are leaping, chasing, climbing, feeding, flying. We have deer, monkeys, hares, birds, stags, lions, and leopards. Storks in flight among clouds in the upper right and left corners suggest an impulse of Chinese character. Panther-like faces look out from the panels of the border. The interior presents a rare grouping of texts, designs, and water-fowl. The background of fawn color gives pleasing contrast to the shades of decoration. The designs are geometric and floral, so spaced as to give perfect balance to the various parts. These were hand painted, and afterward tooled with a hair line for accent. The central medallions and pendants show a clear example of the ancient cufic writing. The sentence on the pendants is: "Allah be praised." That in the centres is: "Mayst thou be able to be in the keeping of God." The translations have been made by Professor Schafer, of the School of Oriental Languages, Paris. The marker is of great beauty. The geese flying toward each other seem to veer in the wind, and are perfectly modelled, as also the petits canards to be seen in the corner pieces and central figures of the panels. The cover undoubtedly bound a series of hunting stories or songs. A fine cufic seal is on the marker. M. Gavet has pronounced this interior unsurpassed as a scheme for a ceiling decoration.

461 Turkish Book Cover, Sixteenth Century. The inside panels are of ovoid shape and richly centre the spaces of color. The leather designs upon ground of gold cross have been pierced from the thin sheet and inlaid like mosaics. The back is very full in ornament, the motif of which has been consistently preserved throughout, and brightened by tones of metal finely distributed.

462 Fine, firm Example of Turkish Binding, Early Seventeenth Century. Bernard of Paris pronounces the cover a fish skin which offers a granulated surface to the touch and eye. This and one other in the collection offer an interesting illustration of tanning, and show a tougher texture than leather, with less wear. The inside of the cover is goat's hide, and carries a rich design. Instead of a die, a knife was used for cutting out the spaces that were to receive ornamentation. The inlaying presents a characteristic scheme of Oriental color-

ing. The back required the pressure of sharp dies to take up the resisting surface and mould it to the forms of the lotus and rose which overspread the gold ground. The two pendants have an accent of peculiar beauty. The tooling instrument in the hand of the binder could only trace a dim outline for the molten metal laid along the edges.

463

463 Ancient Persian Book Cover of the Early Fifteenth Century. Signed. Dated and dedicated to the Sultan of the binder. Within, the panels show a ground of ripe wine color, decorated with medallions, corner pieces, and borders which are contrasted upon blue and gold. The tooled lines that frame these are of decided value and give repose to the entire pattern. The seal of the maker, translated, is : "Bound by the servant, Ali Mahomet, in the course of the year 883." The rosettes that divide the borders are of delicate tracing. The marker suggests the incrustation of gems upon paler and darker hues of lazuli. The entire combination of color and design

produces an effect of brilliant force. The outside of the cover is of fish skin. These were so rarely used as to be greatly prized by connoisseurs. In the judgment of Professor Long, of Robert College, Constantinople, the leading archæologist of the East; of Arthur Van Scala, of the Imperial Museum of Vienna; of Professor Schafer, and Bernard of Paris, this is the most significantly beautiful Oriental book cover known. It is surmised that it was taken from the Holy Library of St. Sophia, having originally bound the writings of one of the early Sultans. This would account for the splendid condition in which it has been preserved.

ORIENTAL RUGS.

"THE PASHA COLLECTION."

This grouping includes nine Seventeenth and Eighteenth Century prayer panels, one superb Persian silk rug in design of the Tree of Life, and a brilliant Ladik, bearing floral symbol of immortality. The Ghiordes fabrics surpass in fineness of texture, pattern, and color charm any like collection in the museums of Europe.

464 Antique Persian Silk Rug. The design which entirely fills the large panel of old ivory is the Tree of Life in full fruitage. The trunk and branches are of a solid wine color. The whole mass is woven with a raised pile, which is cut as in relief from the body of the background. This gives remarkable depth and wealth of color. There are one hundred and eighty-one forms of fruit in luscious shades of beauty. Each fruit is joined to its twig by a silver stem. The sacred Cocos is to be seen in pale blue lifting its spear-like shape on each side of the Tree. These are grounded in wild rose, with dainty floral figures. There are five borders, two running on each side of a wide band of ruby which carries a trellis of roses calyxed in silver. Width, 5 feet 6 inches. Length, 7 feet 6 inches.

465 Antique Ghiordes Prayer Rug. Solid centre, sage green. Rare color scheme of old porcelain hues, richly framed in Turkish designs. Width, 4 feet 4 inches; length, 5 feet 10 inches.

NO. 470. ANTIQUE GHIORDES PRAYER RUG.

466 Antique Ghiordes Prayer Panel. Solid cream white, bordered with inlay of fine mosaic effects. At the point of the panel flowers in white and red are massed on beautiful ground of slate blue. The whole series of bands framing the centre challenge faithful study. Width, 4 feet 3 inches ; length, 5 feet 3 inches.

467 Antique Ghiordes Prayer Rug. Solid old ivory centre, exquisitely figured with floral columns and pendant designs, finely framed in rich borders of harmonious colorings. The reds and blues are of a brilliant emphasis. Width, 4 feet 2 inches ; length, 5 feet 8 inches.

468 Antique Ghiordes Prayer Rug. Solid centre of rich blue, framed in ground of delicate green, with fine floral designs. Broad, bold border band set between lines of beauty. Width, 4 feet 2 inches ; length, 5 feet 10 inches.

469 Antique Ghiordes Prayer Rug. White ground of delicate hue, carrying solid centre of clouded slate green. Beautiful floral figurings are multiplied into a scheme of ripened perfection. A pre-eminent example. Width, 4 feet 4 inches ; length, 5 feet 7 inches.

470 Antique Ghiordes Prayer Rug. Mosque design, with columns and pendant floral lamp, relieved on solid ground of rare Egyptian red, surmounted by arabesques in white upon dark turquoise, framed in lovely contrasting borders.

471 Antique Ghiordes Prayer Panel. Magnificent example of the finest flowering of Turkish decoration. Solid dark blue centre, carrying mosque lamp in pale turquoise, balanced by floral design at base. A fine succession of borders on ripe ivory completes the fabric. Width, 4 feet 7 inches ; length, 6 feet 4 inches.

472 Antique Ghiordes Prayer Panel. Old ivory ground, showing delicate columns and floral figures, enclosed in a series of borderings so exquisitely inlaid with soft colors as to suggest the rarest blendings of porcelain shades. The designs surmounting panel of cream white on blue are of unique beauty. Width, 4 feet 7 inches ; length, 5 feet 5 inches.

NO. 473. ANTIQUE GHIORDES PRAYER RUG.

473 Antique Ghiordes Prayer Rug. A flake of solid sapphire is crested by charming floral designs in ruby on ground of white opal. The mosaics and blossoming borders are toned to perfect harmony. This is a most brilliant Turkish example. Width, 4 feet 4 inches; length, 6 feet.

474 Antique Ladik. Pigeon blood centre, with single spray of blossoms. Softly colored designs at each end of prayer panel. Finely bordered. Width, 3 feet 10 inches; length, 5 feet 10 inches.

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475 Chinese Silk Rug. The red ground is beautifully massed with flowers in pink, yellow, and blue. The borders repeat the forms of the centre. A firm solid texture equal to daily use. Width, 5 feet 5 inches; length, 10 feet 10 inches.

(*Procured in Thibet by M. Charles Vapereau, who for many years was a member of the French Legation at Pekin, and is well known as a connoisseur in Oriental art.*)

476 Antique Chinese Silk Rug. A background of golden bronze is overlaid with floral patterns in rich blue tones that shade here and there into turquoise. The color scheme is simple and full of repose. A broad band of sapphire superbly frames the large panel. The lotus in bud and bloom is here caught together on delicate lines.

(*Procured in Thibet by M. Charles Vapereau, who for many years was a member of the French Legation at Pekin, and is well known as a connoisseur in Oriental art.*)

477 Antique Kirman. Ground of old rose figured with vases beautifully designed, and the cocos, in dark green, showing open pattern. Clusters of white pinks fill the vases and crown the spear points of the cocos. Birds appear here and there. A finely balanced border frames the panel. Width, 4 feet 5 inches; length, 6 feet 7 inches.

478 Antique Persian. Interlaced floral design in delicate tones of pink. Trellised border charmingly contrasted in pale rose. Width, 3 feet 10 inches; length, 6 feet 4 inches.

479 Superb Antique Ghiordes. Rare panel of gray blue, carrying mosque columns. Richly figured designs in white and green on red, perfectly bordered with floriated medallions. Width, 4 feet 5 inches; length, 6 feet.

480 Antique Faraghan. Diamond designs enclose groups of blossoms, richly hued. The green band in borders, shading into sage yellow, is unusual. Width, 4 feet 8 inches; length, 6 feet 4 inches.

NO. 481. FRAGMENT.

481 Antique Persian Carpet. Richly grounded. Varying green, figured with the sacred Cocos in dark blue, delicately laced by open designs. The body of the panel is closely filled with birds and blooms. A delightful trellis of pink roses, on ground of black, runs between two narrow bands inlaid with colors of trellis. Firm, splendid example. Width, 6 feet 3 inches; length, 11 feet 8 inches.

482 Heavy Camel's Hair Rug. Designs are diamond-shaped, framing flowers in pink and blue, seriously bordered. Width, 5 feet 10 inches; length, 10 feet 11 inches.

483 Chinese Silk Carpet. Old red ground, massed with chrysanthemums in varying jade green and turquoise. Stippled border in mustard yellow, contrasted with pale blue. A splendid fabric, in perfect condition. Width, 8 feet 9 inches; length, 12 feet 3 inches.

(*Procured in Thibet by M. Charles Vapereau, who for many years was a member of the French Legation at Pekin, and is well known as a connoisseur in Oriental art.*)

484 Antique Ladik Rug. Rich panel of turquoise blue, mounted upon ground of royal reds, handsomely figured in floral designs. Borders of varied deep colorings. Width, 4 feet 1 inch; length, 6 feet 8 inches.

485 Antique Koula Rug. Superb centre of solid color in pinkish gold, divided by a series of blossoms delicately hued. The border lines are of unusual beauty.

486 Antique Kurd Rug. Brilliant ground of ruby, carrying bold designs in leaf yellows, turquoise blues, and sage greens. A large lotos flower in each end. The border is a series of charming medallions. The sheen and depth of pile make it a lustrous fabric. Width, 4 feet 3 inches; length, 6 feet 3 inches.

487 Antique Kurd Rug. The centre is a shining ground of blood ruby figured in ivory and blue. The geometric forms ending the panel are finely wrought. The border is of solid ivory, richly flowered in color. The lustre is that of Lyons plush. Width, 3 feet; length, 5 feet.

488 Antique Koula Rug. The centre panel is in shades of blue, running from sapphire to turquoise, with flowering designs in sombre pinks and golden browns. The large band framing the panel is a mass of blossoms. Width, 4 feet 4 inches; length, 6 feet 6 inches.

489 Antique Koula Rug. A solid ground of palest turquoise is richly figured in geometric designs. The color scheme is one of delicate hues, perfectly balanced. The ends and borders are floriated. Width, 4 feet 2 inches; length, 6 feet 9 inches.

490 Antique Koula Rug. The panel is of a golden bronze, laid upon a ground of blue. The floral motive within the panel is of rare beauty. The borders maintain the color scheme in soft tones, carrying trellised designs. Width, 4 feet 5 inches; length, 7 feet 3 inches.

491 Antique Shiraz. Shawl pattern. Richly colored in medallions of lines and palms, beautifully bordered. Width, 3 feet 9 inches; length, 5 feet 4 inches.

492 Antique Persian Rug. Large floral centre panel, carrying medallion in ivory. Exquisitely figured on designs of birds and the lotos blossoms. Charming series of borders. Width, 4 feet 2 inches; length, 6 feet 5 inches.

493 Antique Ladik. Remarkable example. Pointed panel of varying grounds in faint purples and delicate heliotrope. With bold border, finely figured. Width, 3 feet 5 inches; length, 6 feet 4 inches.

494 Antique Ghiordes. Dark-blue prayer panel, massed with blossoms. Exquisite floral designs complete each end. Fifteen border lines reveal mosaics of dainty coloring. A perfect example. Width, 4 feet 2 inches; length, 5 feet 2 inches.

495 Antique Koula. Solid panel of bronze brown, enclosed by borders of rare beauty. Width, 3 feet 11 inches; length, 6 feet 5 inches.

496 Antique Ladik. Rare panel of golden brown, figured in flowers; set in splendid color scheme of blues. Width, 3 feet 7 inches; length, 6 feet 4 inches.

497 Rich Antique Anatolian. Silk-like texture, showing ground of ruby, bearing the lines of the prayer panel in turquoise. A unique medallion centres the rug, which is bordered in royal yellow. Width, 3 feet 2 inches; length, 4 feet 5 inches.

498 Antique Koula. Centre of dark gold, floriated in lovely colorings; exquisite series of borders in trellised designs. The fabric is of great beauty. Width, 4 feet 3 inches; length, 6 feet 8 inches.

499 Antique Ladik. Centre of solid ruby, barred with turquoise, and carrying date in delicate lines. Conventional figures compose the ends of panel, framed in rich borderings. Firm, even pile. Magnificent example. Width, 4 feet 3 inches; length, 6 feet 8 inches.

500 Antique Koula. Solid color ground of golden bronze, with decoration of blossoms. Perfectly framed in a series of softly-hued borders. Another superb example. Width, 4 feet 7 inches; length, 7 feet 3 inches.

501 Antique Ghiordes. Prayer panel, in solid jade green. A delicate lattice of lines forms inner frame. The floral decoration at top and bottom have rich, contrasting charm. The borders are finely figured. The highest example of a Turkish loom. Width, 4 feet 6 inches; length, 5 feet 11 inches.

502 Antique Kirman. Solid ground of ivory, thickly covered with sprays of flowers, holding birds. The borders softly repeat dark shades of sage green and purple on black. Width, 3 feet 9 inches; length, 5 feet 10 inches.

503 Antique Persian. Ground of ivory, latticed with Arabic designs in green, framing floral clusters. Bordered in fine mosaics. Width, 3 feet 9 inches; length, 5 feet 11 inches.

504 Antique Kirman. Ground of ripe ivory, filled with vases bearing blossoms. Delicately bordered in pink and pale blue. A balanced beauty. Width, 4 feet 2 inches; length, 5 feet 10 inches.

505 Antique Ghiordes. Wine colored centre of prayer design, richly flowered. Borders of old blue, red, leaf yellow, black, and ivory. Triangles in dark green with skeleton pattern of white. Inscription at the head of panel reads: "Allah! Allah! The only God, and Mahomet the Prophet." Width, 3 feet 11 inches; length, 5 feet 7 inches.

506 Antique Persian. Fine floral panel with oblong ivory figure bearing decoration of medallion and pendants. Sapphire ground, showing the lotus and rose full blown. Borders dark green and red. Width, 4 feet 2 inches; length, 6 feet 6 inches.

507 Chaushan Carpet. Dark blue ground, carrying fine floriated medallion with pendant. Series of smaller size in old reds. The borders repeat central color scheme. Heavy, even pile. Width, 6 feet; length, 16 feet.

508 Antique Meles. Centre panel of ivory and red, showing the sheen of floral forms. Borders of the rose and star. Width, 3 feet 6 inches; length, 5 feet 5 inches.

509 Fine Persian. Floriated centre on black, richly outlined with broad band of ivory, meshed in colors. Corners repeating centre. Diamond border on dark pink. Width, 3 feet 6 inches; length, 3 feet 10 inches.

510 Antique Kirman. Ground of ripe ivory under fine latticed design. Floral medallion in centre with girdle of budding roses. Vases in pale green and pink, bearing blossoms. Delicate inner border contrasted against one on black ground. An exquisite band of flowering vases frames the large panel. Width, 4 feet 3 inches ; length, 7 feet 4 inches.

511 Splendid Antique Kirman. With warp of silk. Solid ground of cream white bearing interlaced floral centre in chrysoprase. The designs figured on this are of rare beauty. Sapphire corners are bound together in color of same tone. The borders run in alternating hues of pale greens and blues with an outer band of saffron. Width, 4 feet 3 inches ; length, 6 feet 8 inches.

512 Antique Bergama. Rich background of reds shading into terra cotta, boldly figured in geometric and floral designs. Interesting borders. Very heavy pile. Width, 5 feet 4 inches ; length, 6 feet 9 inches.

513 Antique Bergama. Large medallion of old ivory with Greek cross in centre in red. Finely decorated. Line and star borders. Width, 5 feet 11 inches ; length, 6 feet 8 inches.

514 Fine Antique Bergama. Brilliant ground of red carrying blended Greek and Turkish designs with magnificent medallion border. Width, 5 feet 5 inches ; length, 6 feet 7 inches.

515 Antique Bergama. Strong conventional forms upon white and red grounds. Exceptional outer border. Width, 5 feet 3 inches ; length, 7 feet.

516 Antique Meles. Fine centre panel in red with charming decoration. A series of six borders handsomely frame it. Width, 3 feet 9 inches ; length, 5 feet.

517 Antique Persian Saddle Cloth. Sapphire centre, richly bordered with floral designs, corners repeating the same on ground of black. Width, 3 feet 2 inches ; length, 3 feet 4 inches.

518 Antique Persian Saddle Cloth. Dark blue centre, finely figured with flowered corners in red. A border of royal yellow is enclosed between mosaic bands.

519 Antique Persian Saddle Cloth. Dark ground of blue-black. Conventional centre design. Finely framed. Width, 2 feet 10 inches ; length, 3 feet 7 inches.

520 Antique Meles. Superb example. The prayer panel is richly decorated upon a ground of soft red and dark pink. The borders give a perfect finish to the whole. Width, 3 feet 7 inches; length, 5 feet 6 inches.

521 Antique Meles. Unusual grouping of designs, softly colored in sage greens and turquoise blues upon ground of red with medallion borders.

522 Antique Bergama. Handsomely figured upon solid ground of red. Strongly bordered. Very rich and heavy pile.

523 Antique Bergama. Magnificent example. Large medallion of pale sapphire handsomely figured upon ground of dull Egyptian red. Corners in turquoise color. Border of dim yellow with conventional forms. Width, 5 feet 10 inches; length, 6 feet 5 inches.

524 Antique Bergama. Unusual example. Sage-green medallion, beautifully decorated upon red ground, with bordered corners richly set. Width, 5 feet 4 inches; length, 6 feet 8 inches.

525 Antique Meles. Central panel of old ivory and red, profusely figured. Set in a series of beautiful borders.

526 Antique Afghan Prayer Rug. With skeleton designs on cream white, boldly marked with characteristic pattern in red, carrying floral motive. Entirely unique and of great value to a collector. Width, 3 feet 4 inches; length, 5 feet 6 inches.

527 Antique Bergama. Handsomely grounded in red, with Greek cross in centre on ivory. Fine plush pile. Width, 5 feet; length, 6 feet 8 inches.

528 Antique Bergama. Double design in dark blue, centred with sage-green forms on ground of rich red. Unusual borders. A superb example. Width, 5 feet 1 inch; length, 5 feet 8 inches.

529 Antique Meles. Ground of cream white, carrying designs in green and red, with floral ends to the panel on grounds of green. Delicately bordered. Exceptionally fine. Width, 3 feet 5 inches; length, 3 feet 8 inches.

530 Antique Meles. Centre panel in solid red, topped with ivory hue, holding blossoms. A series of narrow bands surround the broad border of the rose and the star. Width, 3 feet 6 inches; length, 4 feet 7 inches.

531 Large Antique Meles. Centre panel Egyptian red and cream white, figured in floral forms. A series of exquisite borders frames this beautiful fabric. Width, 3 feet 1 inch; length, 6 feet 1 inch.

532 Brilliant Antique Meles. The panel is of rich red and ripe ivory, with an inlay of blossoms. The first border enclosing panel carries a delicate trellis of flowers upon a ground of dark green. The pile is firm and finely wrought. Width, 3 feet 9 inches; length, 5 feet 2 inches.

533 Imperial Chinese Silk Rug. With metal thread. On background of yellow are woven designs of deer, pine tree, bamboo, rocks, and other patterns, in finely combined bright colors. Broad border of floriated and key pattern in sapphire and black. Width, 5 feet 7 inches; length, 11 feet 1 inch.

(*From the R. Austin Robertson Collection.*)

ELEGANT FURNITURE,

MOSTLY FROM THE LORD SHREWSBURY COLLECTION, LONDON.

534 Two Superb Cabinets. Mahogany, carved and gilt, figures, flowers, lion's head, feet, and mouldings. All exquisitely carved, and of heavy gold finish. English.

535 Two Superb Antique Carved Mahogany Settees. Shell pattern backs. Covered in olive-green leather. English.

536 Handsome Satinwood Cabinet. Swell front, hand-painted decoration of festoon of flowers and figure medallions. Carved and gold-gilt ornaments. English.

537 Eight Fine Old Mahogany Chairs. Inlaid. With spindle backs, and covered in old gold plush. Gilt nails. English.

538 Two Handsome Mahogany Sideboards. Inlaid with floral designs in various woods. English.

539 Two Elegant Satinwood Cabinet Bookcases. With wings. Inlaid with mahogany. Glass doors. English.

540 Mahogany Cabinet. With table. Hand painted decoration of floral designs. Glass doors. English.

541 Handsome Mahogany Sofa Table. With drop leaves at end. Inlaid with satinwood. English.

542 Carved Mahogany Case of Drawers and Cabinet Combined. With plate-glass shelves. Brass handles to drawers. English.

543 Mahogany and Inlaid Music Chair. Covered in olive-green plush. English.

544 Antique French Sideboard. Walnut. Carved. Polished iron mountings. Has enclosures and drawers.

545 Eight Empire Armchairs. Carved mahogany, with ormolu ornaments. Covered in crimson and gold silk tapestry.

546 Chippendale Bureau Bookcase. Brass gilt handles and mountings.

547 Chippendale Bureau. Mahogany. Inlaid.

548 Chippendale Sideboard. Brass top rail.

549 Carved Mahogany Library Table. Octagon shape, with ten drawers. Claw feet.

550 Two Handsomely Carved Mahogany Bureaus. Elaborate brass handles and ornaments. English.

551 Carved Mahogany Cabinet. With numerous compartments. Glass doors. Enclosure beneath. English.

552 Antique French Wall Cabinet. Finely carved ornamentation and polished iron mountings. Openwork design.

553 Antique French Sideboard. Walnut. Carved with floral designs in relief. Polished iron mountings. Has enclosures and drawers.

554 Carved Walnut High Back Chair. Covered in leather.

555 Carved Walnut Library Chair. Covered in leather.

556 Two Carved Mahogany Armchairs. Covered, silk and velour tapestry.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

ADDENDA TO THE

AMERICAN ART ASSOCIATION CATALOGUE

SOLID SILVER AND SHEFFIELD PLATE

TO BE SOLD ON

SATURDAY AFTERNOON, APRIL 27TH

AFTER LOT No. 264

SILVER

264 "A" Fruit Basket. German. Nineteenth century. Pierced design. Repoussé ornamentation. Gold lined.

264 "B" Round Tray. On feet. Old Dutch. Eighteenth century. Repoussé chased flowers.

264 "C" Large Coffee Urn. German. Eighteenth century. Corrugated design with relief ornaments and beaded borders.

264 "D" Coffee Pot, George Third. Tall plain shape, with repoussé spout and chased band. Carved wood handle.

264 "E" Chocolate Pot. Directoire period. Ovoid shape on tripod. Chased floriated border. Ivory side handle.

264 "F" Tea Service. Dutch. Eighteenth century. Comprises teapot, sugar-bowl, creamer, tea-caddy, and tray with pierced borders.

264 "G" Epergne, George Third. Graceful design, with movable centre and four side trays.

264 "H" Cake Basket. French. Eighteenth century. Pierced design, with chased and relief ornaments. Gold gilt.

264 "I" Round Tray. On claw feet. Repoussé floriated designs and beaded edge. English. 1777.

264 "J" Round Tray. With ball and claw feet. Repoussé festoons of flowers. Beaded edge. Engraved crest. English. 1774.

264 "K" Hanging Sanctuary Lamp. Italian. Sixteenth century. Relief and repoussé ornamentation.

264 "L" Large Spoon. Repoussé figures and mountain scenery. Chased handle.

264 "M" Fruit Basket. Early French. Plain openwork design. With top handle.

SHEFFIELD PLATE

264 "N" Salad Bowl. Oval shape. Wire edge and ring handles.

264 "O" Epergne. Twisted design, with blue crystal bowl.

264 "P" Coffee Urn. Graceful shape. Chased and beaded bands and ornaments.

264 "Q" Fruit Basket. Openwork pattern, round shape, with top handle.

264 "R" Salad Bowl. Oval shape, with side handles. Repoussé and chased ornaments and bands.

264 "S" Coffee Urn. Tall ovoid shape on square base. Repoussé ornaments and festoons of flowers. Eighteenth century.

264 "T" Cake Basket. Openwork design. Chased border. Oval shape, with top handle.

264 "U" Oval Tray. With side handles. Old German.

264 "V" Pair Candelabra. Seven lights each. Bamboo design.

264 "W" Large Centrepiece. Oval shape. Bamboo design. With relief ornaments. Engraved crystal bowl. To match above candelabra.

264 "X" Snuffers and Tray. Repoussé leaf pattern.

264 "Y" Pair Snuffers and Tray. Foliated and floral borders and ornaments.

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